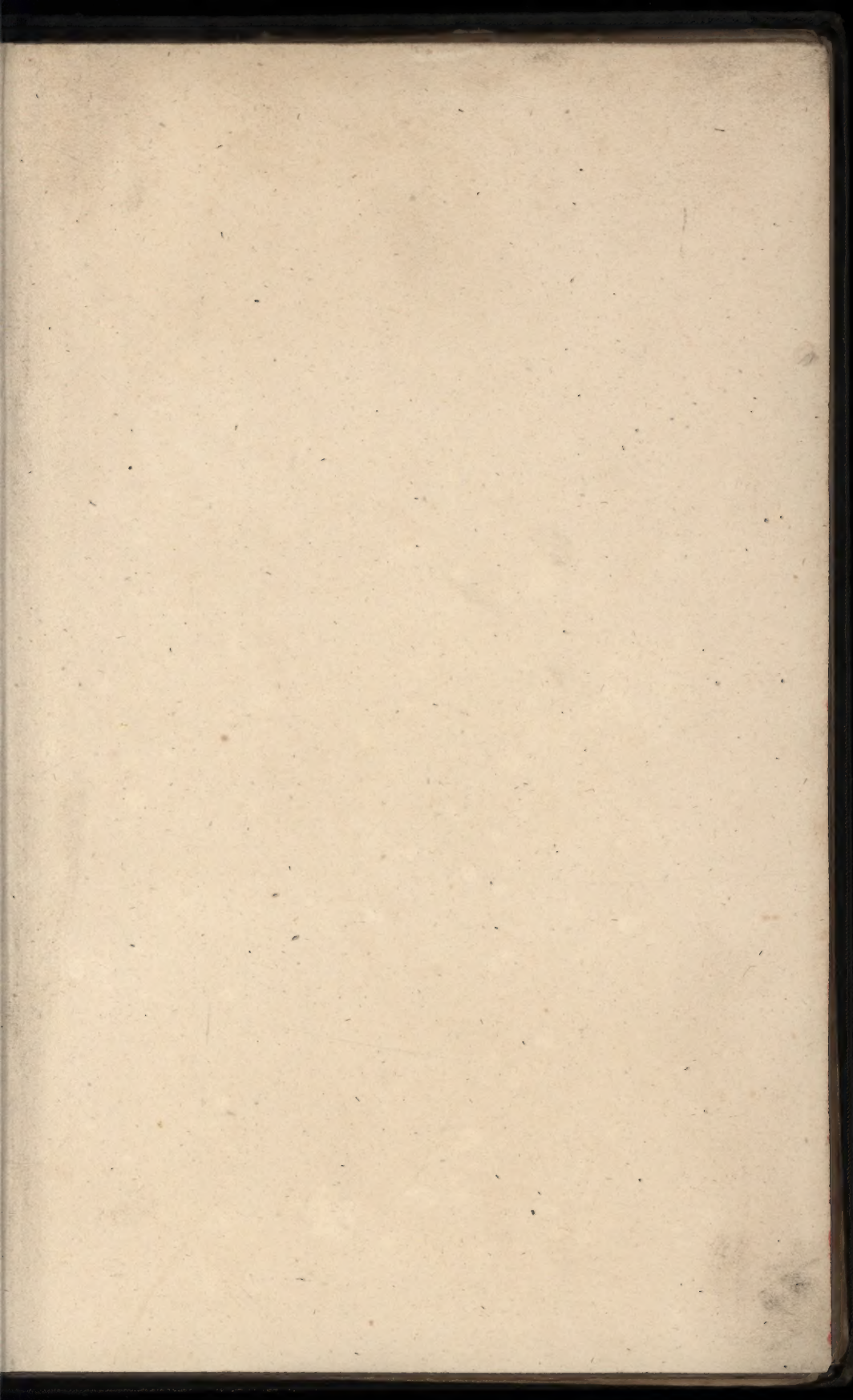
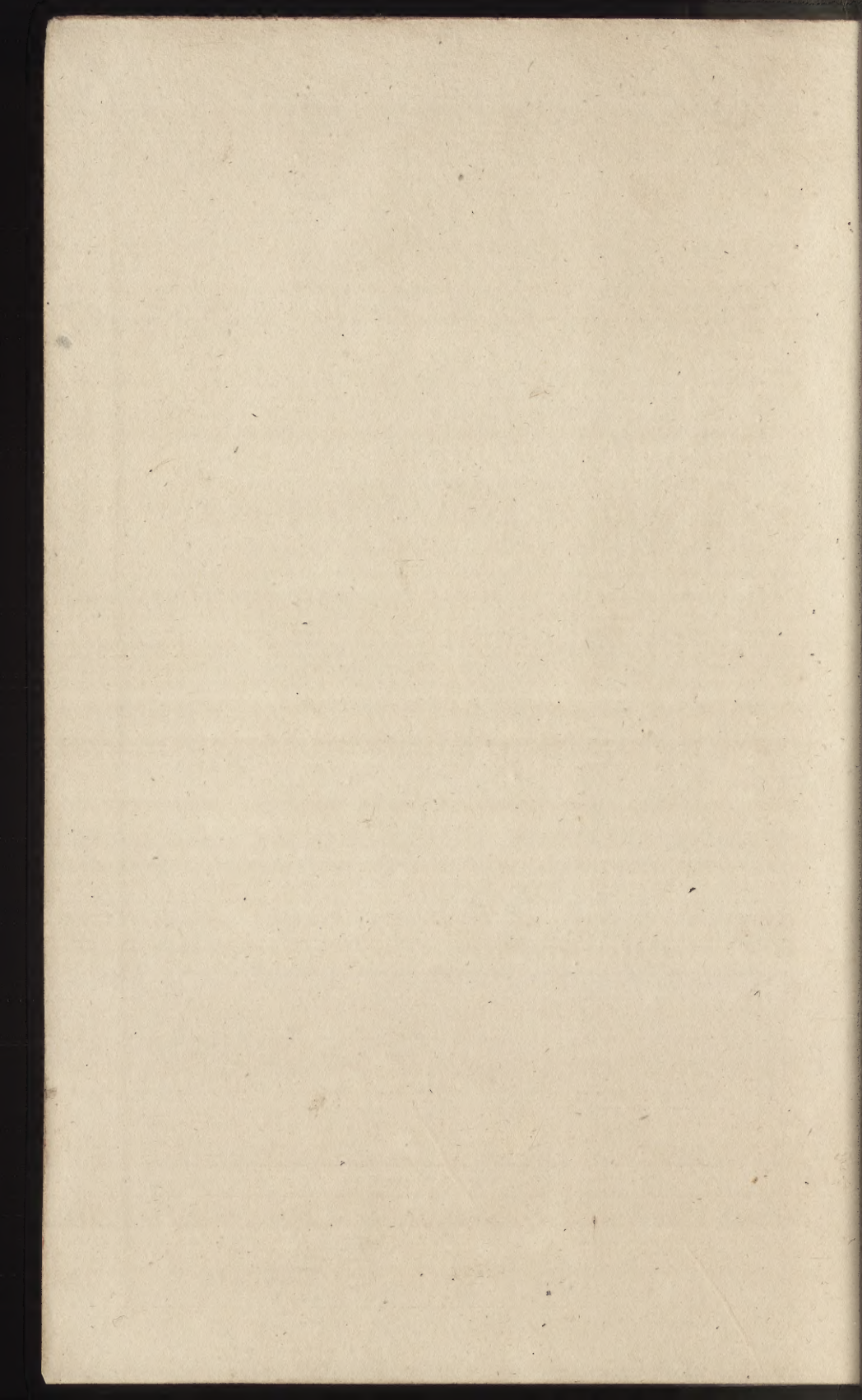


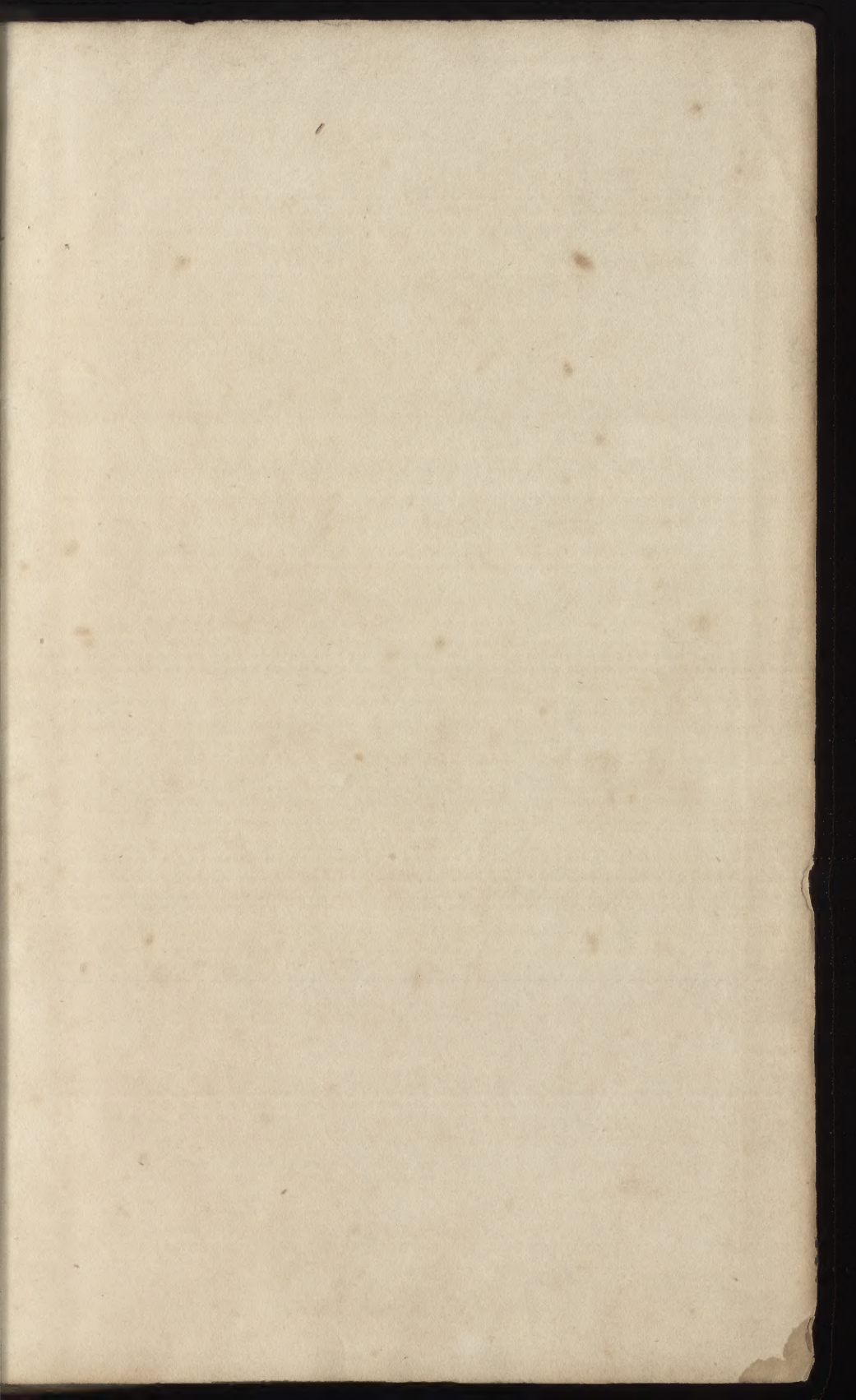
05660

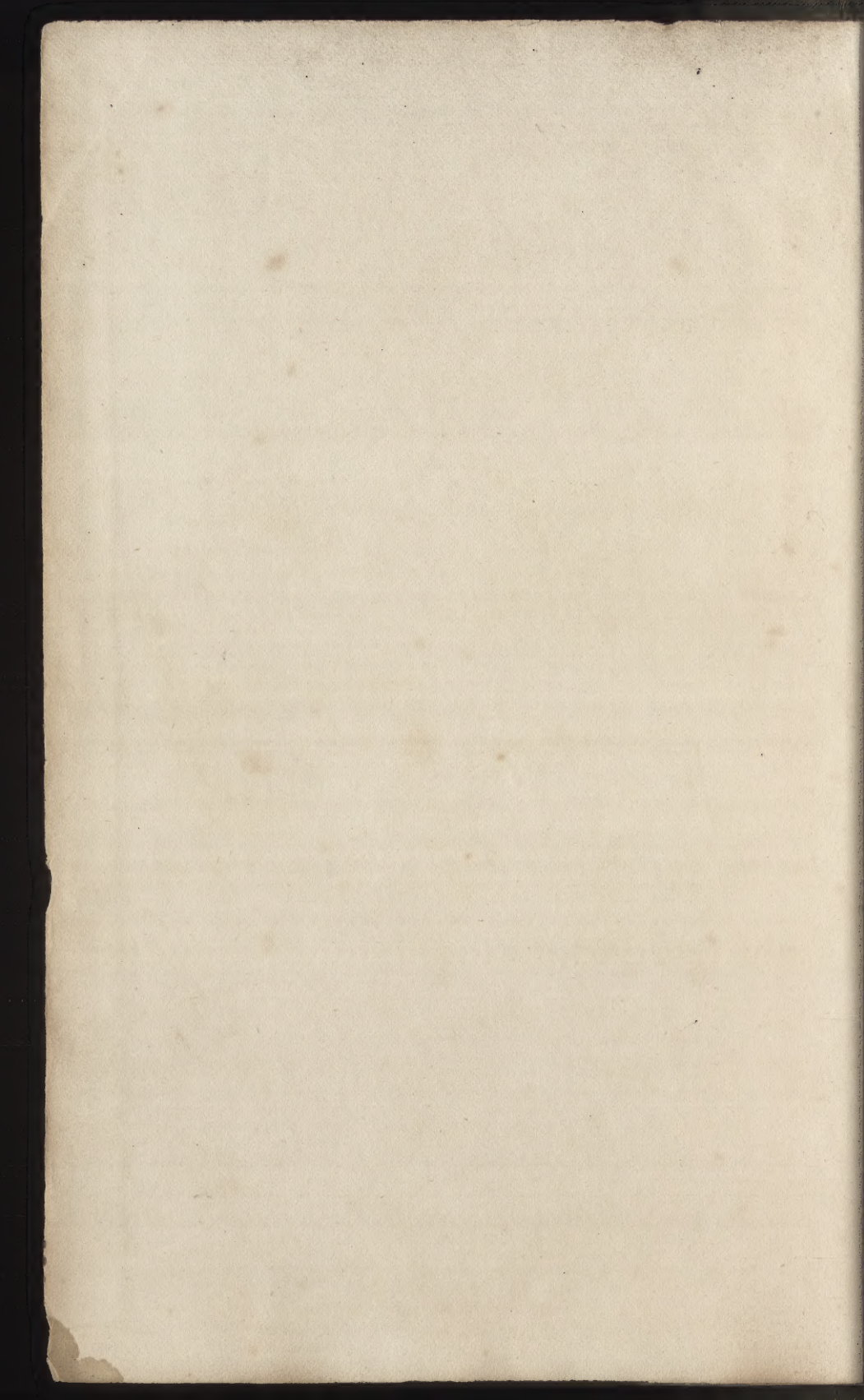
CSK - b. w. - 1911 247

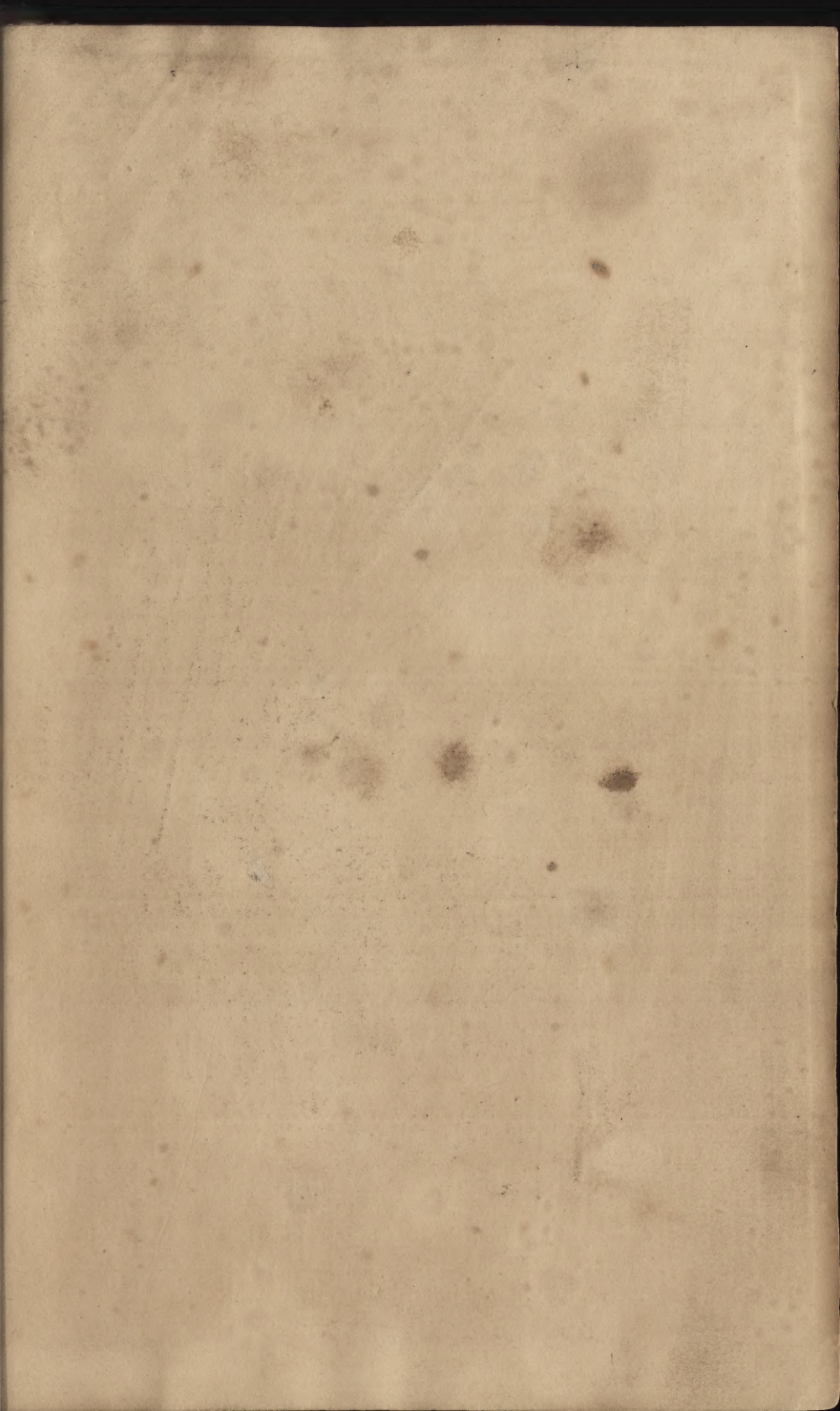
644/1911













Aug. Edouard fecit 1805

Aug. Edouard

Under & Klassen Lit. 93. Mail. Cor.

SILHOU

MO

Silhouette

HIS ROYAL HIGHNESS

ENGLAND

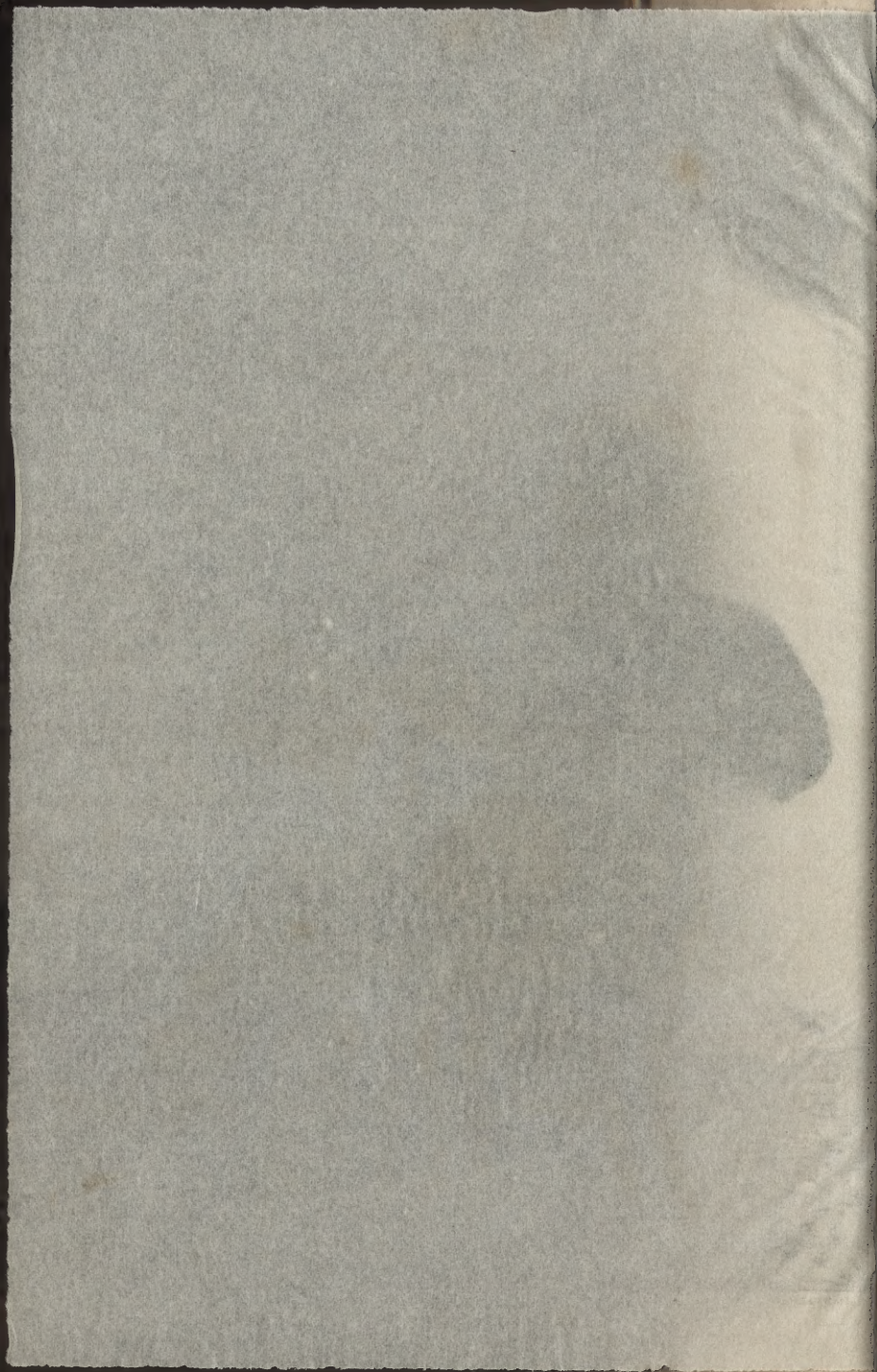
Pour être présentée
à son Altesse Royale
celle qui le plus
entend ce langage
il y lira comme

LONDON

AND

SOLE

FRANCE



A TREATISE
ON
SILHOUETTE LIKENESSES;

BY
MONSIEUR EDOUART,
Silhouettist to the French Royal Family,

AND PATRONISED BY
HIS ROYAL HIGHNESS THE LATE DUKE OF GLOUCESTER,
AND THE PRINCIPAL NOBILITY OF
ENGLAND, SCOTLAND, AND IRELAND.

Pour être physionomiste, il faut faire une étude particulière des Silhouettes; sans elles, plus de physiognomonie. C'est par les Silhouettes que le physionomiste exercera et perfectionnera son tact. S'il entend ce langage, il aura l'intelligence de tout le visage de l'homme; il y lira comme dans un livre ouvert.—G. LAVATER.



LONDON:
LONGMAN AND COMPANY, PATERNOSTER-ROW;
AND J. BOLSTER, PATRICK-STREET, CORK;
SOLD ALSO BY R. MILLIKEN AND SON, DUBLIN;
FRASER, EDINBURGH, AND M'PHUN, GLASGOW.

MDCCCXXXV.



INDEX.

	PAGE.
INTRODUCTION,	3
Discovery of the Talent for taking Silhouette Likenesses,	5

CHAPTER I.

SILHOUETTE LIKENESSES, description of	9
Their Origin and Qualification,	9
Compared with those taken by Patent Machines,	10
Scale of Proportion used in taking them,	12
Reasons for the necessity of Framing them,	13
Their Preservation, and Restoration when Spoiled,	14
Anecdote of a Child too much, and the Family all in a row,	15
When Persons have their Likenesses taken, their features, attitudes, and dresses to be unaffected,	17
Likenesses from Description,	18
The Hands and their motions,	20
Childrens' Likenesses,	21
Horses and other Animals' Likenesses,	23
Gentlemens' Likenesses never exposed to public view,	23
Ladies' Likenesses never exhibited, nor Copies sold without their permission. Anecdotes,	24
Bronzing and Colouring, observations upon their unnatural effect,	24
To be a Physiognomist, the Study of Silhouettes is most essential,	26
The Mouth—Observations on the Lips,	27

	PAGE.
Negro's Head compared with the European,	33
Man and Animal—Similarity of Countenance,	34
The Figure adds materially to the effect—it forms a double Likeness,	35
Proportions of the Body of Man, Woman, and Child, . .	36
DESCRIPTIVE CATALOGUE of the WORKS Exhibited,	40
Catalogue of Works, executed in Human and Animal Hair,	50
Mosaic Hair Works,	51
Their Invention—Observations thereon,	52
Dogs—Description of the manner in which their Likenesses are executed, with their own Hair,	53

CHAPTER II.

VEXATIONS and SLIGHTS the PROFESSION has brought upon the Artist,	55
Anecdote—The Artist taken for a Pugilist,	56
Reasons why Silhouette Likenesses have been held in so much disrepute,	58
Caravans, or moving Repositories of Arts,	59
Anecdote—a Letter of Introduction,	61
Anecdote—Taking Lodgings,	62
Anecdote—Public Ball,	63
Anecdote—Travelling from London to Edinburgh, . . .	63
Anecdote—Travelling from Cork to Killarney,	64
Anecdote—Singular example of ostentatious Friendship, .	65

CHAPTER III.

ADVANTAGES and GRATIFICATIONS of the Artist in pursuit of his profession,	68
Duke of Gloucester—His Royal Highness' Letter, . . .	68
Charles X.—Introduction of the Artist to His Majesty at Holyrood Palace,	69
Remarkable Anecdote,	70
Biography of the French Royal Family,	71
Letter of Charles X.,	72

CHAPTER IV.

	PAGE.
GRIEVANCES and MISERIES of ARTISTS,	77
Observations made by those not pleased with their own features, .. .	78
Opinion of leading persons—their judgment very often detrimental to Artists, .. .	79
Necessity of putting the names under Likenesses in a public exhibition, .. .	80
Anecdote—living Silhouette, .. .	82
Anecdote of persons not knowing their profiles when reflected by means of two looking glasses, .. .	84
Remarks of Sitters, when they behold their own profiles, .. .	85
Anecdote—Cut it off!! .. .	86
Anecdote—It is not like me, every one says so, .. .	87
Anecdote—Hair curled, .. .	89
Examples of dressing in an unusual manner, .. .	89
Manner of dress is as characteristic as the gait and costume, .. .	90
Caricatures, reasons why Likenesses are known, when transformed into animals &c. &c. .. .	90
Anecdote of the Patent Screw, .. .	94
Anecdote of Canova, .. .	95
Anecdote of a shilling a minute, .. .	97
Prejudicial result from the thoughtlessness of some persons favored by Artists, .. .	103
Critical situation of Artists when not able to exhibit their works advantageously... ..	105

CHAPTER V.

ADVANTAGES OF KEEPING DUPLICATES and forming a Collection, .. .	107
Likenesses taken after Death,.. .	109
Anecdotes of the ill effects of Procrastination, .. .	111
Interest and utility of keeping Copies, .. .	112
CONCLUSION, .. .	113

PLATES.

No.	PAGE.
1.—Likeness of Monsieur Edouart,	
2.—His Royal Highness the Duke of Gloucester. ..	3
3.—Bishop of Bangor,	7
4.—Good Match,	12
5.—Drawing Room,	17
6.—Family in a row,	17
7.—Daniel O'Connell, Esq. M. P.	19
8.—Rev. Charles Simeon, King's College Cambridge,..	20
9.—Chess Players,.. .. .	52
10.—John's funny story to Mary the Cook,	32
11.—Skirmish of Cavalry,	49
12.—Bonaparte.	90
13.—Oh! how do you do?	48
14.—John Smith Barry, Esq.... .. .	75
15.—A Lady,	89
16.—Signor Paganini,	116
17.—Patent Screw,	95
18.—Sports,	23





Aug. D. 1850

Onkes & Klassen Lith 26 S. M. C. C.

HIS ROYAL HIGHNESS THE DUKE OF CLOUCESTER

THE
LIBRARY
OF THE
MUSEUM
OF
COMPARATIVE ZOOLOGY
AND
ANATOMY
OF THE
MUSEUM OF
COMPARATIVE
ZOOLOGY
AND
ANATOMY
OF THE
MUSEUM OF
COMPARATIVE
ZOOLOGY
AND
ANATOMY

INTRODUCTION.

For a long time I have proposed to write a few pages about the effect produced by Silhouette Likenesses; and by the great number I have taken already, and the opportunity I have had to study the delineation of features, I think myself competent enough to give my opinion about an art, that appears at first sight of so little consequence, and produces so little effect, as it is said by the generality of the public—when speaking of a “*black shade*.”

Here in writing; making my observations, giving my opinion, and relating the several anecdotes that have occurred to me, during the few years that I have practised the art of taking Silhouette Likenesses; there will not I hope be many who will find fault with this little work. It is related and demonstrated in a way that will prove what I intend to prove, and which cannot be proved without giving proofs. The anecdotes are brought forward for the purpose of establishing the justness of my reasoning, and in a manner that shall offend no one; the names of the heroes of the anecdotes not being mentioned, by which means no person shall be alluded to in particular.

Having been frequently laughed at for the misconception of expressions, I shall avoid all words with the meaning of which I am not perfectly acquainted. To give an instance of my misuse of words: on my first arrival in the country I was

very anxious to learn the language, and a friend of mine, an Englishman by birth, who had been some time in France, was my interpreter, and occasionally gave me instruction and corrected my wrong expressions. Walking one day with my friend, we met a lady of *embonpoint*, I exclaimed, "*Oh! what a fat lady!*" my friend directly corrected me and told me to say *stout*, and never use the word *fat*, as it was considered vulgar: anxious of course to speak well, I retained his lesson, and at once resolved, never to mention the word *fat*. Some time after being at a party, where there were about forty persons at supper, I was seated near the host, and the lady of the house at the other end of the table, asked me "MONSIEUR EDOUARD shall I help you to a piece of beef?" I at once, wishing to give proofs that I could use fashionable words, answered "*yes Madam if you please, with a small piece of stout,*" the lady not understanding me, repeated the question, and I again said "*with a small piece of stout.*" Every one who heard me, and who, like the lady did not understand me, were waiting to know the result of my wishes; when, not being able to make myself understood, I begged the lady to ask my friend, the interpreter, who was seated near her, to give her the definition of the expression *stout*, as he himself told it to me; when this explanation had taken place, and that every one had had a good share of laughter at my expense, I was helped to a piece of beef and a small piece of *stout*. The lady happening to be very stout herself, my mistake was the more ludicrous, and from that time, I never dined with those friends, without being offered a piece of stout. I confidently hope that the incident I have just related, will serve as an apology for any misuse of terms that may occur in the following pages.

In art there is always a derivation, and any science may be improved and brought to perfection by study and comparison. In the art of taking Silhouette Likenesses, it is not by mechanical operation that it is performed, it is not every one that will do it, it is not every one that will learn it, and there is even not one that will succeed if he is not endowed with the power of constructiveness and imitation; the comparison of one object to another is not entirely learned, it must be rooted

in the mind; I mean, that one must be as it were, born with it. It is not because a person takes up a pair of scissors and attempts to take Likenesses, that he may be reputed to possess the talent: certainly he will cut something similar to a face, and this performance shewn to persons who are like himself, unable to discern the features that characterize expression, will be approved of; and then he will think himself able to continue, and to begin a trade, a business, in fact to announce himself a first rate artist. No doubt as I said before, those who are not competent judges, will be taken in, and those who are, will likewise be deceived, but soon after the operation they will have proofs of the contrary.

In support of what I assert above, I shall here relate, that it was entirely by chance that I have found myself possessed of the talent of taking Silhouette Likenesses. It came to me all on a sudden.

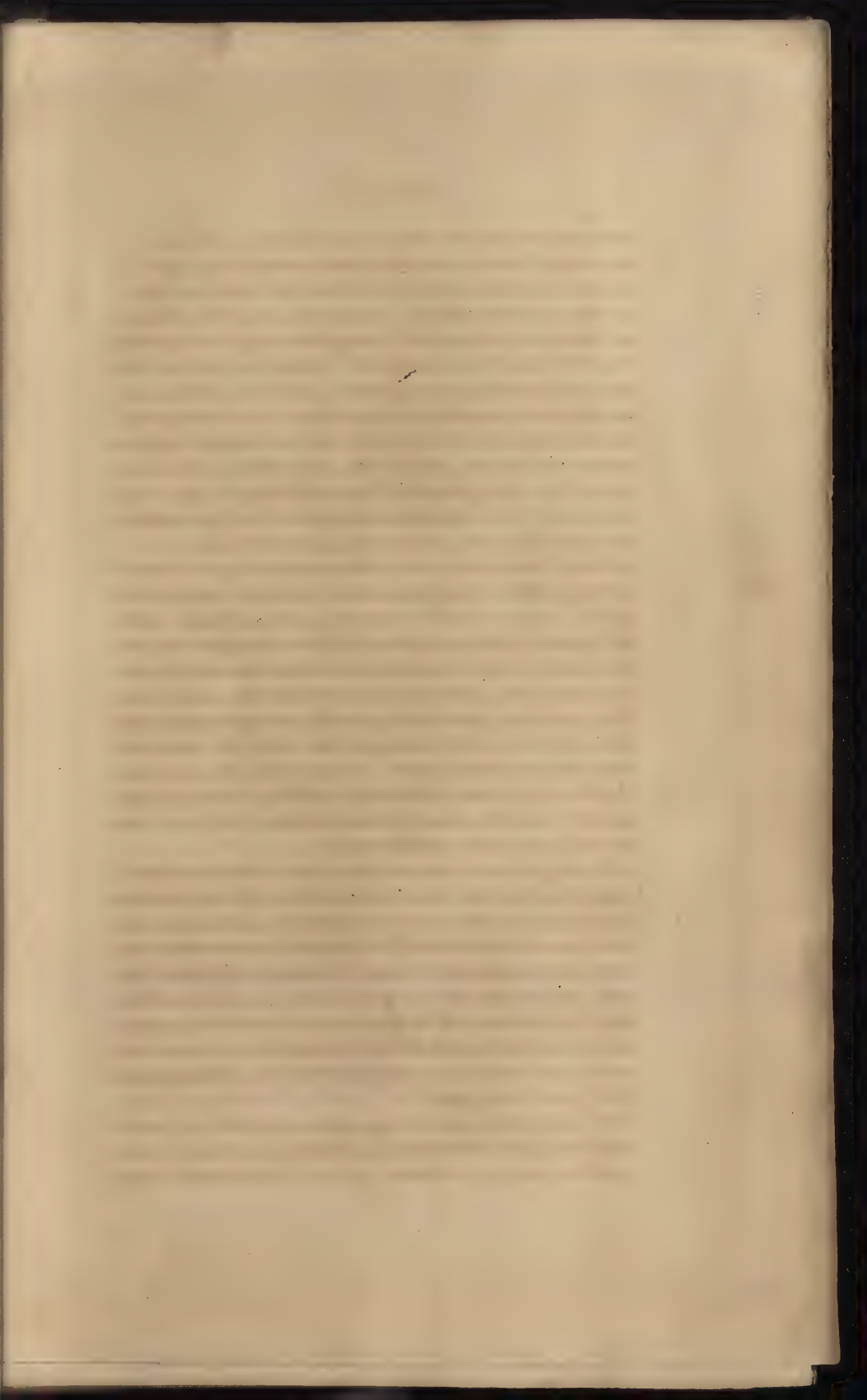
It was in the latter end of 1825, (having had the misfortune to lose Madame Edouart a short time before) I was sitting one evening with some friends, who shewed me Likenesses in bust of the Father and Mother of the Family, which had been taken with a patent machine; at the first view I condemned them as being unlike, and after having compared them with the originals, I pointed out to the daughters, where the faults lay; but they persisted that they were perfect, and that nothing could be better; the father and mother said nothing, but the young ladies who had engaged their parents to sit for them, insisted that it was impossible to have them more correct, and challenged me do them as well. I remonstrated that my finding fault was not a reason that I could do better, and that I had never, even dreamed of taking Likenesses; certainly to find fault with any object of art, or any thing, was not to say that one could do the like; ladies when contradicted know how to revenge themselves, and the evening passed with sarcastic remarks, applied to my judgment, such as these, "*criticism is easy and art difficult*;" "*Oh! it is not like at all!*" and so on, 'till at last they upbraided me so much, (and my mind and spirits being so dull by my late misfortune,) I could not stand it any longer, and in a fit of moderate passion, I took a

pair of scissors, that one of the young ladies used for her needle work; I tore the cover of a letter that lay on the table; I took the old Father by the arm and led him to a chair, that I placed in a proper manner, so as to see his profile, then, in an instant, I produced the Likeness; the paper being white, I took the black of the snuffers, and rubbed it on with my fingers: this Likeness and preparation, made so quickly, as if by inspiration, was at once approved of, and found so like, that the ladies changed their teasing and ironical tone, to praises, and begged me to take their Mother's Likeness, which I did with the same facility and exactness. They were so pleased at this extraordinary execution, that they asked to have theirs also, but in revenge I declined to do so.

When I was taking the first Likeness, the Mother who did not know, what I was going to do, perceived that my eyes sparkled, and were full of a very animated expression, which she had never observed before, and that my anxiety was terrific; I must allow I was entirely out of patience with the irony of the ladies, and had quite lost my usual composure. Reasoning from these facts, who will not believe that I was as it were born with the talent? and who will assert that every one can do the same? I repeat, that, in any talent whatsoever, the root or disposition must be innate: it is impossible to give the organ of Music, to those who have it not naturally, and so with all other organs.

My friends perceiving so clearly, that I would be able to employ my time in a way that would divert the gloom from my sinking mind, and alleviate my sorrows, urged me strongly to begin to perform publicly: I rejected this proposal with scorn, and retorted that I would not profess a Shilling Business, that I would not expose myself to be pointed out as a black Profile taker, and by those means be cut from society. I must say, that I myself had a bad impression of those Likenesses, and found them so contemptible, that I disdained to be an artist in that style.

But their persuasions at length prevailed with me, and I perceived that I could make an art of what had been so long considered a mere mechanical process. The first full length





Augⁿ Edouart fecit 1826.

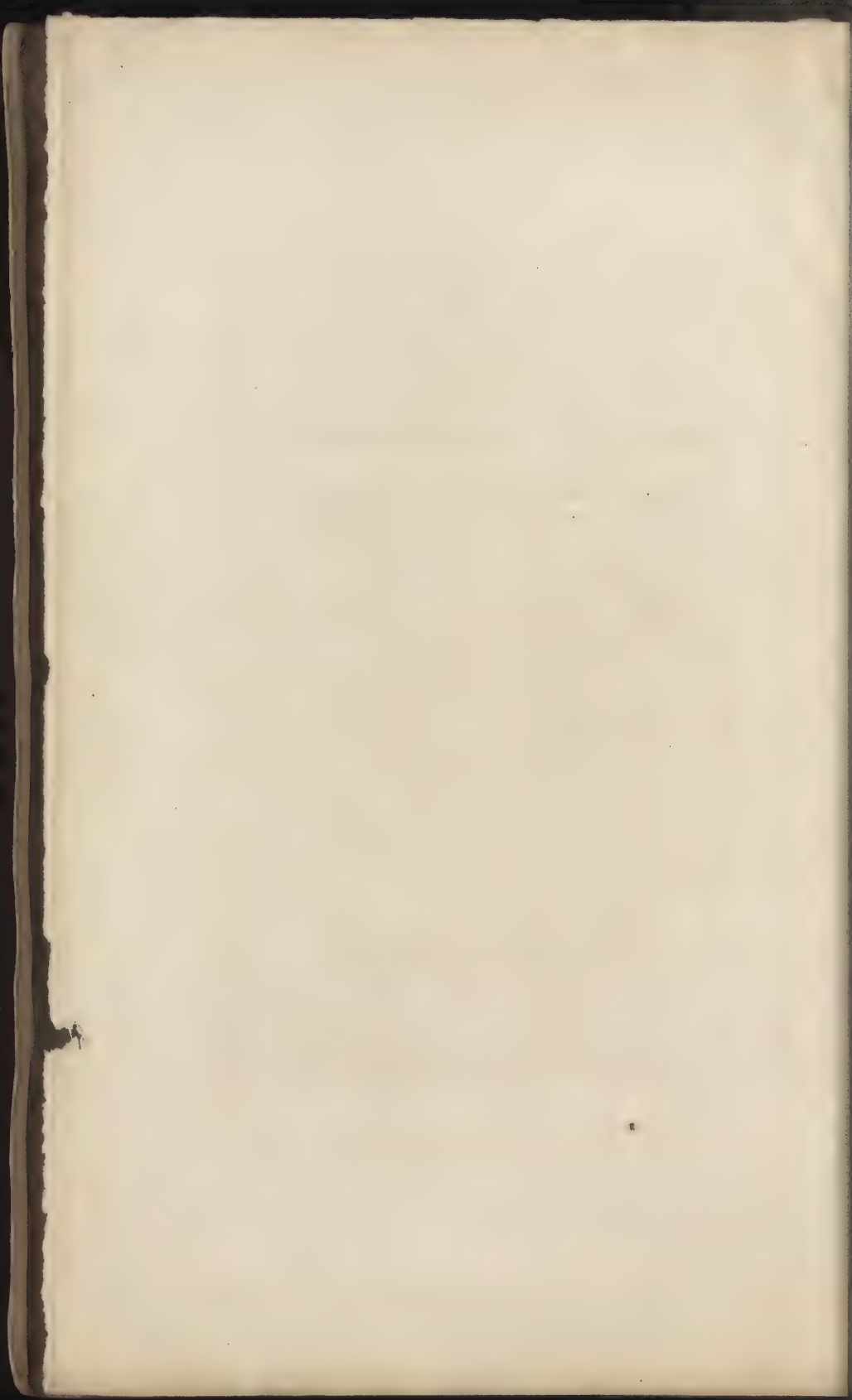
Unkles & Klasen Lith 28 Sth Mall, Corⁿ

DR MACENDIE BISHOP OF BANGOR,

that I took, was of the late Bishop of Bangor, Dr. MAGENDIE. I succeeded so well that I took all his Lordship's family, and so pleased were they, that I made forty Duplicates. I annex here a fac-simile of his Lordship's Likeness. This *debut* being so far above my expectation, encouraged me to continue, and from that time being much engaged by the first visitors of Cheltenham, I took the resolution to keep a copy of every one, to form a collection. If I had not succeeded in my first attempt for money, I declare that I would have thrown away my scissors, and discontinued taking Likenesses for ever.

This talent shewed itself in me so strongly and I was so anxious, that I worked from morning 'till night, and even in my dreams, my brain was so much over-heated by that anxiety, that in those dreams I was cutting Likenesses of great personages, Kings, Queens, &c. &c. My mind and other faculties were incessantly at work to improve this talent, and a circumstance that took place a short time after will prove it.

One day when walking in company with some friends, a lady in crossing a stile, tore her dress by a nail, which was put on the step mischievously, and to prevent the recurrence, I took a stone to take the nail away; in the act of doing so, my index finger was lacerated in such a manner, that I could not use my scissors. I suffered a great deal for several days, and my mind being so much excited about it, I dreamt that I cut Likenesses, without using the index finger—I was so much struck by it, that as soon as I awoke, I took my scissors and have ever since used them in that manner, which I found easier, and gave me more power. Many will probably laugh at this incident—but I repeat it as a fact, that the art is a passion in me, I have proofs enough to shew, that if it were not so, I would not have taken the trouble to make a general collection of all the Likenesses; nor would I be still engaged in studies from morning to night, which I shall describe in the course of this work.



DESCRIPTION OF SILHOUETTE LIKENESSES,

*With the origin of their qualification, or definition of Silhouette—
how they are taken, &c. &c.*

IN the reign of Louis XIV. there was a Prime Minister, whose name was Silhouette: he was a man disposed to economy, even to sordidness; whose conduct was mean, and whose mind was narrow. He was very much disliked, especially as he was not a promoter of the Fine Arts, and Artists in general had a very great hatred to him on this account. It was at this time that Likenesses produced by the shadow, were invented. Their cheapness was a great encouragement to many persons to have them in this way: the Artists perceiving at length, that it would end in their detriment, from the people taking a fancy to them, styled them, in derision, "*Portraits a la Silhouette*," signifying that they were paltry, and only suitable to persons like the Minister.—Since that time, these black Likenesses have retained the name of Silhouette, which name Lavater has likewise adopted.

But it is not by shadow that I execute them, as it would be very difficult to render the features correct, by reason that, being taken on the wall, or any similar way, it would be almost impossible by those means, to have them perfect, no person being able to stand so quiet as not to move in the least.

There are many Black shade manufacturers, and they may be classed according to their works. *Black shades* is an expression that frightens many from having their Likenesses

taken in that style; so often have people been deceived by the attempts made on their friends, acquaintances, and sometimes of themselves.

How is it possible that mechanical power can give an accuracy of delineation, and fineness of expression, which is so difficult to render by art? For I do not call that art, which is executed by a mechanical process. I am far from depreciating the talent of all who have used the instrument. I have seen many performances of MAYERS in the Strand, London; they were certainly good and were taken with care: by the manner in which they were finished, I could perceive, that, after the Patent Machine had passed over the face, they were touched up from the original, by a skilful hand; those, I may say, were the best I have seen.

Some other Profiles that I have seen taken in the same manner by other Artists, who passed for good hands at it, were mostly caricatures without living expression—as I will explain: how is it possible to give a living expression, when a piece of wire passes over your face, and by that means takes the contour or outline of your features? it must be easily understood, that the person who has the tickling machine upon the face, will contract the features; and that the hand which uses this machine, can never be steady enough to pass over those features, without compressing more or less upon the flexible part of them; I suppose under the nose, which is the most sensitive part of the face, and which is connected with the lips, the seat of the full expression of the profile. Can any one believe that an accurate expression can be taken in this way? when the lips are not represented free, and are compressed and tickled by the instrument? I am sorry to be obliged to give my opinion so plainly, but I am resolved to tell the truth, and leave it to my readers to judge whether or not I am right. It will be seen likewise, that it is not my intention to depreciate entirely, the merit of this ingenious invention; because gréat numbers of Profiles, with characteristic features, have been taken and considered to be very like: but, I wish to prove that the natural features, with a smile, a mouth open, an imploring expression, laughter; in fact the delinea-

tion of the passions, cannot be effected by this machine, but by the skill of an Artist alone.

I repeat again, that the Machine Profiles are not altogether devoid of interest, when of persons with marked features. There can be no doubt that when the Machine is true (a matter indeed of the first importance) if they are taken by a person with a steady hand, and who can cleverly fill up from the original the outline made by the instrument, the Likeness will be correct; but unquestionably, it will be totally deficient in expression. The fact is undeniable, that Likenesses made in this way, or shadowed on the wall, will always be inexpressive and inanimate. Besides, it is impossible to take the whole figure, and to give it the appearance of motion of any kind whatsoever. In the case of a Clergyman preaching, it is the hand of the Artist, directed by the mind, that can give the suitable attitude; whether of praying, imploring, exhorting, or threatening; or for an orator, the expression of interceding, persuading, denouncing, &c. &c. Moreover, if in a family group, the figures were represented mute and inactive, the dullness resulting from such delineation, would be tiresome and uninteresting in the extreme. For instance, a father apparently engaged with his son in conversation, without the expression necessary to the action, and others of the family of the same tameness of feature, would not surely resemble the living personages of a drawing-room, but rather imitate the silent placidity of monumental statues.

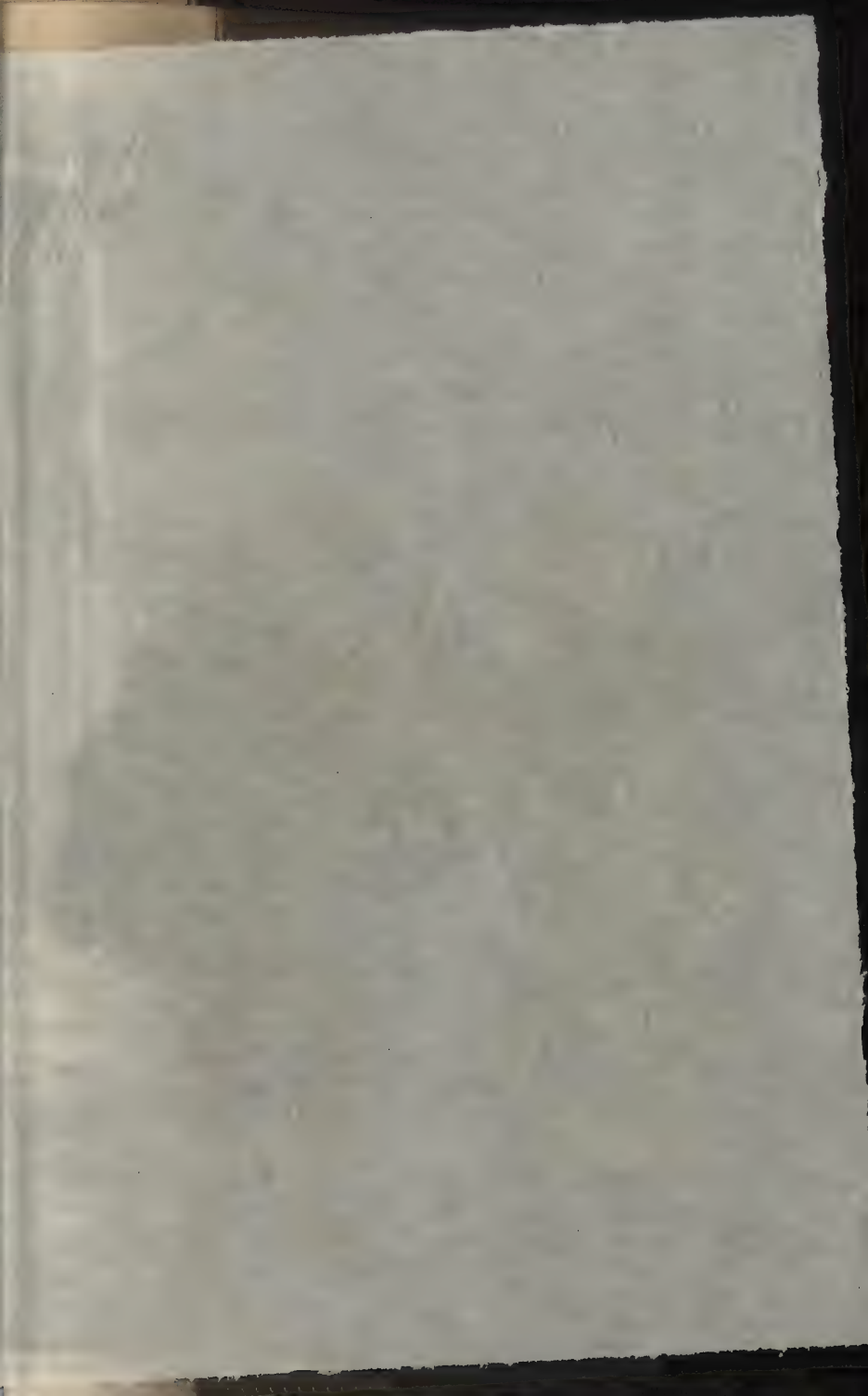
I have studied Lavater, and I have composed numbers of Silhouettes, representing the passions; my labour has been unceasing in striving to arrive at the point I have now attained. I have endeavoured to study Nature, or else I could not have been able thus to imitate her. Yet, it is not merely by taking Likenesses that I have improved. I have large collections of groups, composed only by the impressions which I had received from Nature.

Every day places examples before my eyes. It is in the lower class I find the most correct expressions of the passions; in that class, education has not checked any natural demonstration, and it is in a mob, in popular quarrels, and in the private

life of individuals of the lower order, that I have been able to collect and compose the several illustrations of the passions, I have in my exhibition, of which I shall introduce a few in this publication.

The Plate No. 4, represents "the Good Match." At a single glance it will appear that the pair have a sharp engagement, where contending passions are brought into abrupt collision, betraying all the violence of wordy conflict, usually remarked in the class of people they represent. The goading taunts of the female, appear to have elicited one of those gusts of angry retort, so pointedly depicted in the snarling contour of the man's countenance. The ill-restrained passion of the latter, is strongly contrasted with the insulting impudence and galling derision portrayed in the scornful grin of the female, who meets her husband by the ale-house door, and overwhelms him with a furious torrent of abuse, dispelling at once the jovial good humour of the man, fortified though it were by the hearty potations in the house of good cheer. The position of his body bent forward, his clenched fists and bending knee, indicate a forth-coming burst of temper, that will finally explode in heavier chastisement than the tongue can give. The position of the female's hands display the scoffing threats, with which she braves the indignation of her lord and master already urged to its utmost pitch, by the acrimony of her abuse.

To have a greater accuracy of proportion and delineation, I take the height by a military standard, which I have for the purpose; so that all the Likenesses in my collection since the year 1827, are upon the same scale. Before I had adopted this method, I very often had observations made to me, by persons who did not understand the nature of proportion, as for example, if taking a Likeness upon a large scale, and the proportion being preserved according to the height; and then taking others upon a diminutive scale, in comparison to the first, with equal correctness, as to the proportion. Many observations were made respecting the height, by those who did not understand the proportion of the body; some objected that they were taller (being taken upon a smaller scale) than others

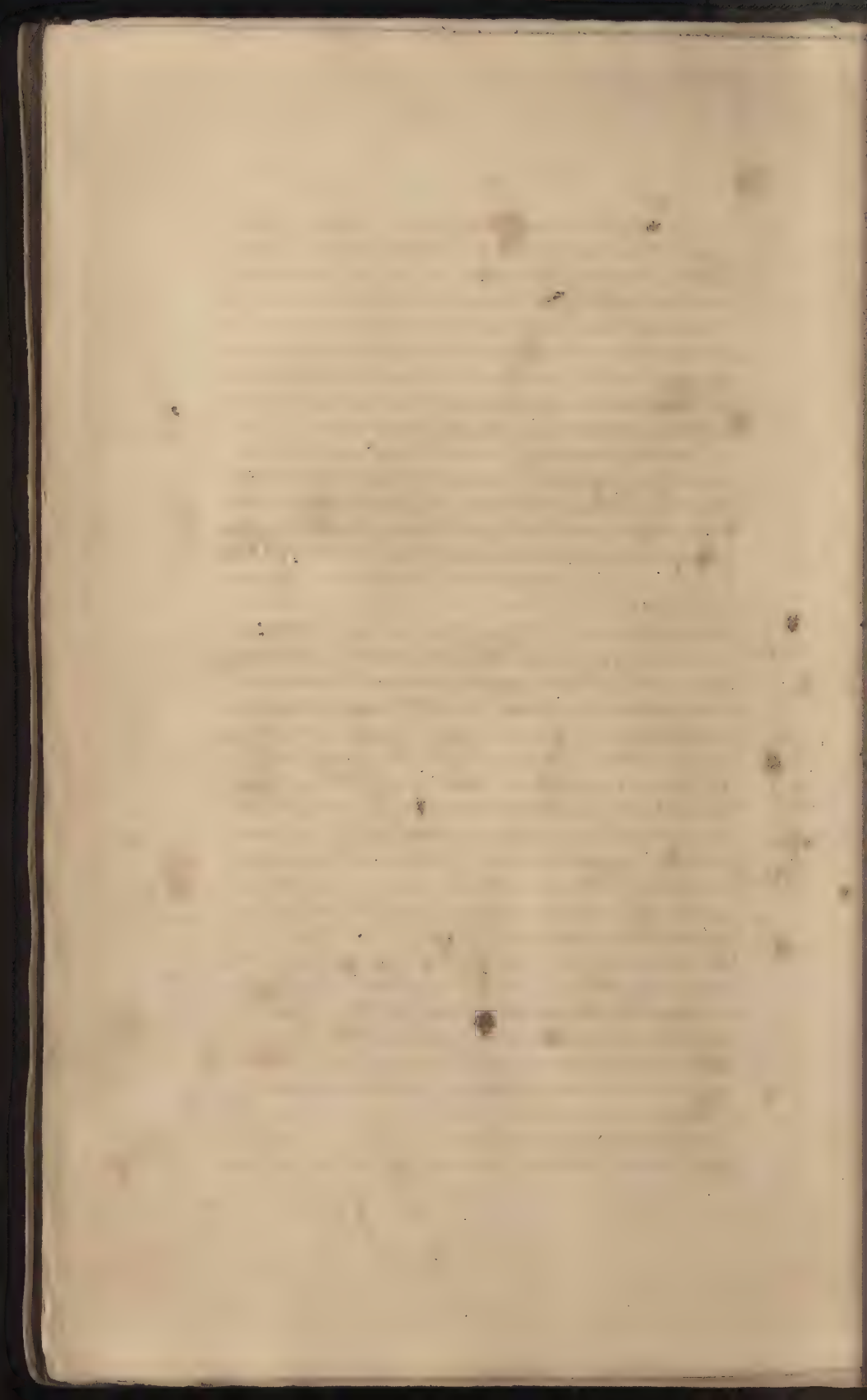




Aug. Edouart fecit, 1895.

Unkles & Klasen Lith, Cork.

THE GOOD MATCH.



who were taken upon larger proportions. It was even difficult to make them understand, that a giant of eight feet, could be made no bigger than my thumb. But now, by my proportionate scale, I may group every one in their natural height. In a large family group, to obviate putting them all in a row (which cannot be done in any other way if the rules of perspective be kept) I take some of the family upon a diminutive scale, according to the distance they stand at from each other in the room; which makes the effect complete.

I have back grounds adapted to the Silhouette Likenesses, which give great relief, and impart greater interest than if they were standing on nothing (I mean pasted upon white paper only,) for when the object is the improvement of my art, I would never hesitate at incurring expense. I have Artists (and I may say not inferior ones) employed to draw those back grounds.

When the value of the back ground, and the trouble to place the figures in their proper positions are taken into consideration, my charges will certainly not be deemed extravagant.

I have likewise my frame maker who works under my directions, and the glasses are of a choice that will not injure the effect of the *tout-en-semble*. The framing, is not merely a trouble, but too often a loss to me, by the breaking of glasses when travelling, and in their transmission to me, from Dublin, and Scotland; not being able to find them of the proper quality, in the places to which I go. This is likewise a consideration for those who have their Likenesses framed, that if the glass be not quite pure, and if there should be any lines or undulations, the figure under it must look quite crooked.

I took the resolution to frame, in consequence of the unpleasant results that occurred, when the persons themselves were obliged to have them done, and who were almost every day to get some repairs to the likenesses and grounds, that were spoiled by the carelessness or mischievousness of boys, children, or workmen of the shops, where they were sent.

The beauty of those Likenesses consists in preserving the dead black, of which the paper is composed; and scratches, rubs, or marks of fingers that are used to point out the Like-

ness, stain them, and take away a great deal of their merit. I advise those who wish to preserve the Likenesses, to have them framed as soon as possible, for an injury will readily happen, and many have had their's framed, after the mischief was done; which is very unpleasant for me, as it takes away, as I said before, some of the nicety of appearance that I employ, when framed by me.

With respect to those who wish to put them in their Scrap-Books, I must forewarn them, that it is a practice injurious to cuttings, inasmuch as they are too liable to be handled, and even destroyed by the rubbing of the fingers. Whenever they are kept without frame, I would strongly advise that they should not be at all touched by the hands, for even from the most delicate, there is a degree of moisture, that is hurtful to the black paper.

Another thing that I have also to recommend, is not to hang them against damp walls; for if they be detrimental to engravings; of course they must be equally so to black paper, and to prevent any damp from taking effect on engravings or silhouettes, pieces of cork, half an inch in thickness should be glued or fastened to each corner on the back of the frame; by which means the current of air will prevent the effect of dampness, which walls generally have. A dry room, and one where there is a fire, is without danger. It is not that the black paper is more subject to be spoiled than engravings, but those small white spots, that shew themselves upon engravings in a damp place, are not so visible as upon a black surface. If by chance those precautions have not been taken in time, and that those spots have appeared, the remedy to remove them is very simple. Take a dry camel hair brush, such as is commonly used in water colors, put your picture at a reasonable distance from the fire, when the picture is dry, then take away those white spots with a dry brush, but touch very lightly, for fear of scratching the paper or giving a shining appearance to it; if those spots be not entirely gone after doing this, wet the same brush with spring water, wash over the spots, and directly after use a piece of blotting paper, to take the wet away, in the same manner as used with

writing; by which means you will have the fine dead black restored to the same hue, as when it came from my hands.

If the dampness has loosened any part of the cutting, you have only to melt some gum-arabic, and have it strong enough to make it adhere; you may use the gum with a small brush, putting very little on, just enough to spread it over the part loosened: press down the place so pasted, with a piece of blotting paper, and if any gum should remain on the black, it is to be washed away with the brush dipped in fair water, and then dried with the blotting paper. Care must be taken when washing with the brush and water, not to rub off the edge of the cutting. The blotting paper when used to dry, should merely be laid down and pressed upon. This receipt may be useful to Ladies who have Scrap-Books. From engravings of all kinds, spots of gum may be washed off in the same manner.

With all my care to give the effect of perspective to groups, absurd observations are very often made to me. Some persons know so little of perspective, and the proportion that must be kept from one plan to another, that they cannot understand what is the difference between an object on the first plan, with an object on the third. A Lady once made this observation.

"But Monsieur Edouart, you have taken John, who is a head taller than his brother William a great deal smaller; how can that be? surely it is a mistake of your's; you must correct that; nobody can know it."

"You must know Madam, that it is according to the rule of perspective; do you not see that John is at least six yards farther in the back ground than his brother?"

"Yes! but he is cut smaller."

"That is very true Madam, but it must be so by the rules of perspective. Do you think the man you see at the other side of the street, is as big as the one who is on this side—do you think that they are the same height?"

"I think they are."

"Well, you are very right, because it is the effect of an optical delusion, and if those were drawn, or painted in just pro-

portion, this man when measured with a compass, would be at least two heads less than the one on this side."

"I cannot understand all that sir, John is taller than William, and you must take him in his proper height again, or else I shall not take the picture, likewise his sisters are too small."

"But Madam, let me observe that you do not know what drawing is, your family being so large, I was obliged to put a distance between them, and by that means, I prevented their being '*all in a row*.'"

"Oh that is nothing to me, as long as I have just the exact height of my children, it is all I want, I am not at all pleased with the group, you have also put a child too much."

"I beg your pardon, Madam, I have put only seven in the group."

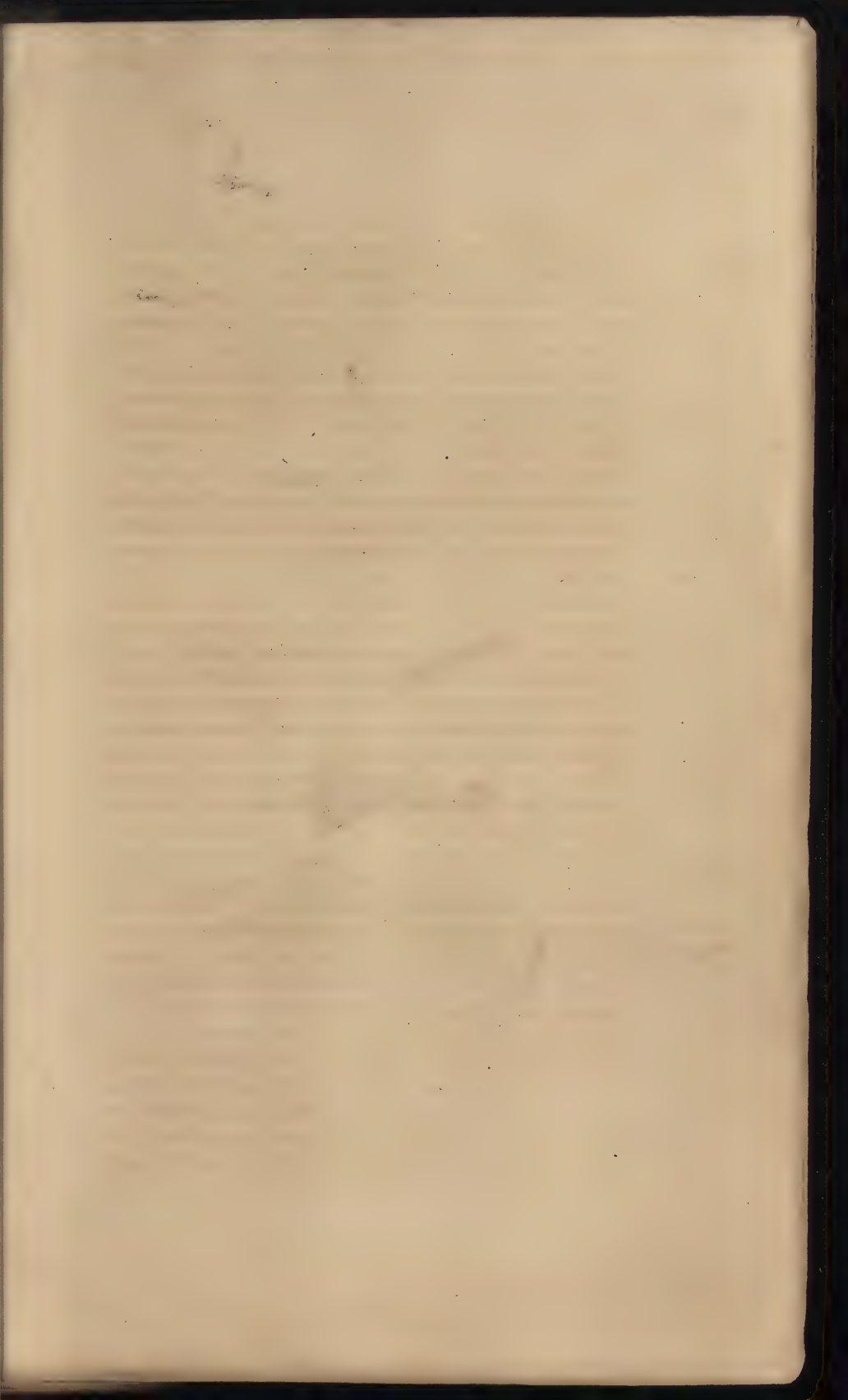
"Yes but every one takes the doll you have placed in Mary Anne's hand for a child!—I must have that taken out, and you may put a little bird upon her finger instead."

"I am very sorry Madam, to be obliged to decline complying with your wishes, removing the "*child too much*," and putting your family "*all in a row*," cannot be executed by me, it will be better for you to go to those who will suit your fancy and judgment; and further, I beg you Madam, to consider it as if I had done nothing for you, the group cannot be your's upon these conditions."

"Oh very well, Sir, if I cannot have what I like for my money, I shall not have it at all."

So saying she went away. However after a few days, several persons came to look at the group, which they approved of highly, and gave me orders to have it sent home; no doubt real amateurs did justice to its merits, as I received several orders from the friends of the same family.

Now I leave it to those who are capable of judging, if persons having as much knowledge as the lady above mentioned, can ever be pleased with any thing but what is imperfect. It is no wonder then, that they express their dissatisfaction with my prices, if they are not competent to appreciate the merit of my execution; and if as I have repeated so often, they only



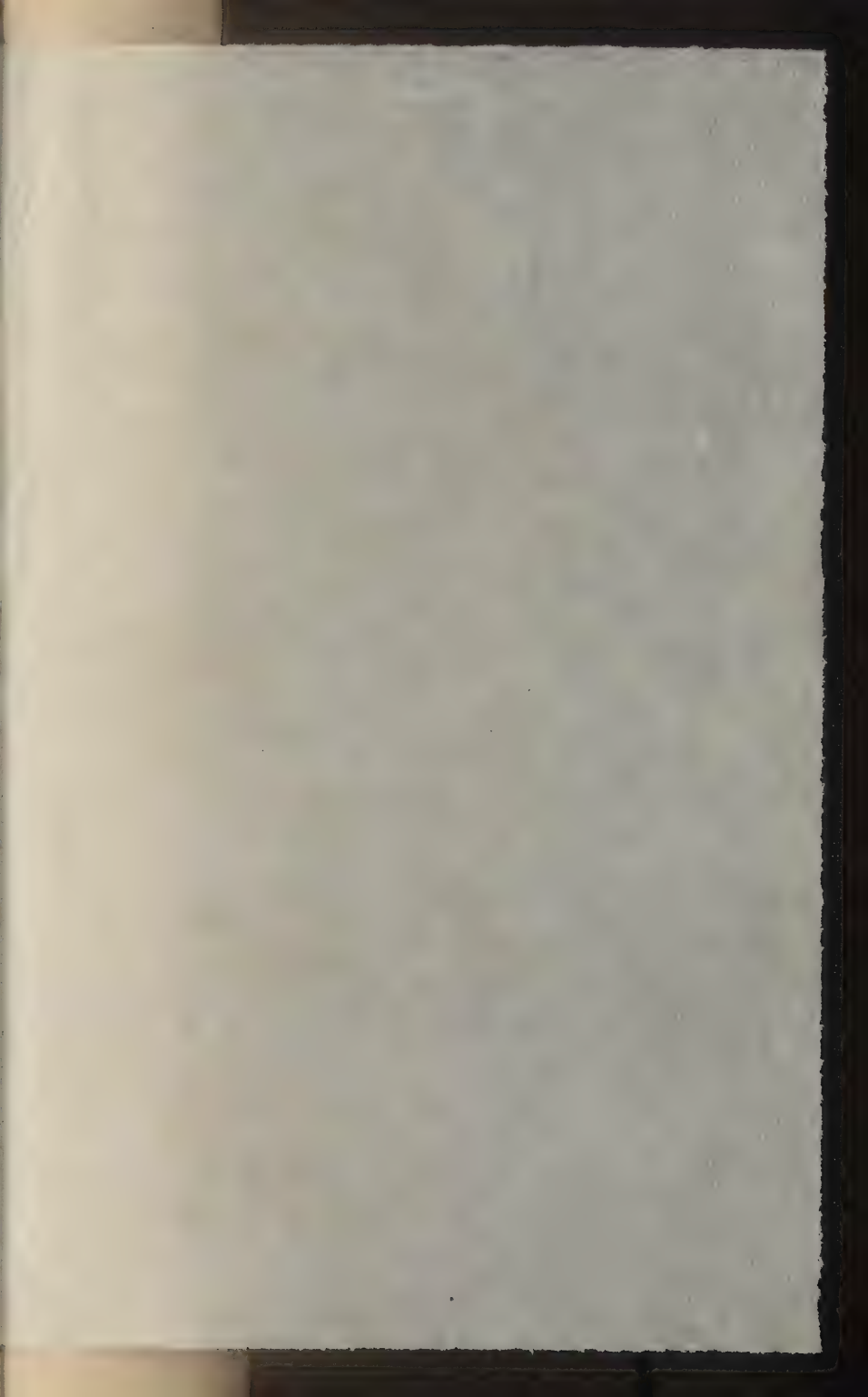
N^o 5.

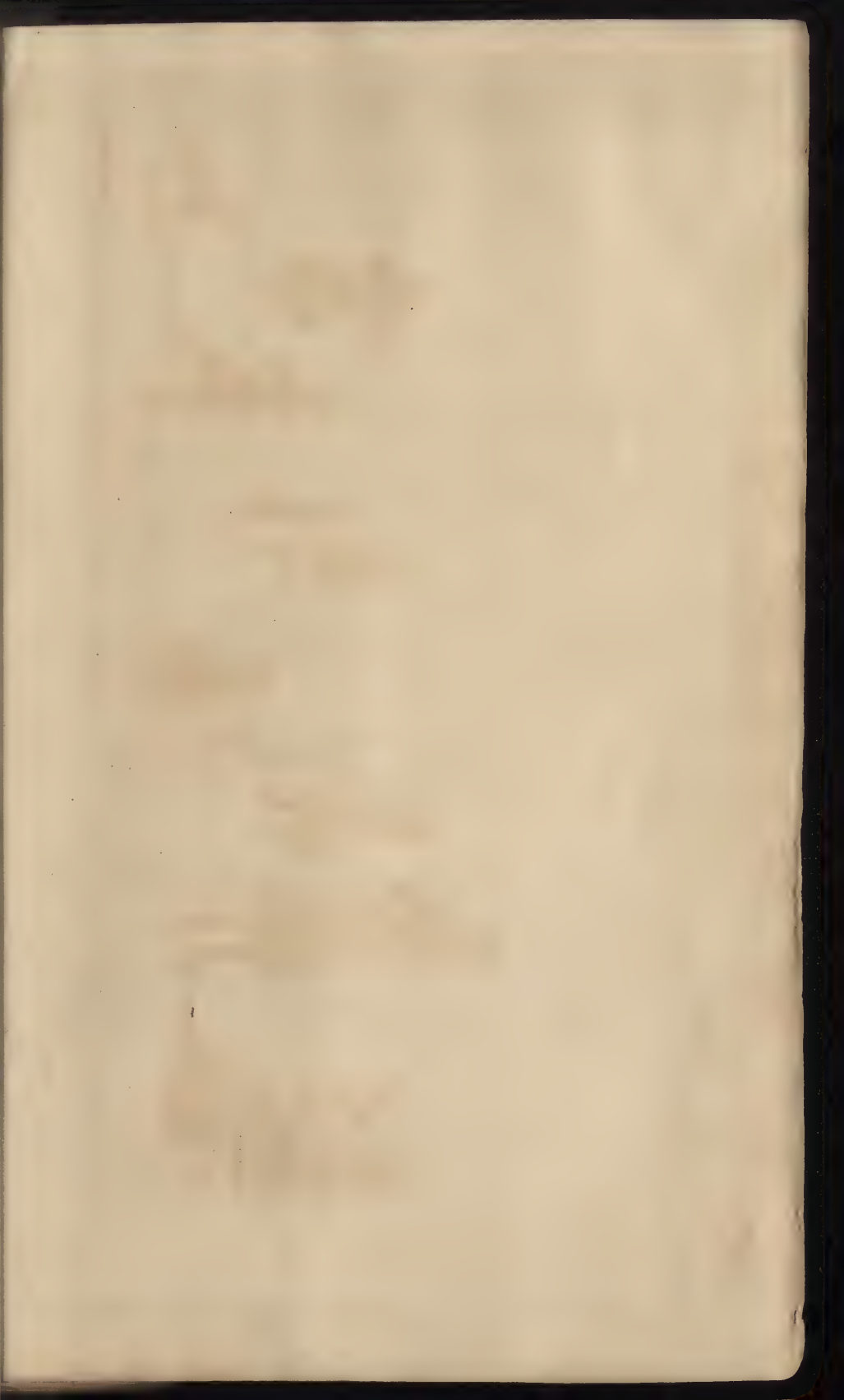


Aug^e. Edouart fecit. 1836.

FAMILY GROUP.

Unkle & Klassen Lith. 26 South Mall, Cork.





FAMILY IN A ROW



Papa. Mamma. Miss. Tom. Kate. Maggy. Lucy. Dick. Bobby. Naney. Pigeon.

and the other
the other side.

I have to say
a goodly share to
the other side.

and the other
the other side.

and the other
the other side.

and the other
the other side.

and the other
the other side.

and the other
the other side.

and the other
the other side.

and the other
the other side.

and the other
the other side.

and the other
the other side.

and the other
the other side.

and the other
the other side.



consider the value of the paper merely, rather than the work itself, taken as the performance of an Artist.

Observations such as a "*child too much*," are not unfrequently made to me, on account of a doll, which I always take care to make very small.

Every one is not endowed with the knowledge of the effect that must be produced by perspective, as may be seen by those who have the pretension to draw; examples of which are to be seen every day on the signs of public-houses and the like: where a troop of cavalry are represented marching three abreast, and the three horses' heads appear supported by only four legs. Those *chefs d'oeuvres* of painting are admired by the persons who would find a *child too much* in a doll, and wish to have their family *all in a row*.

PLATES No 5 and 6, will give a striking comparison of what I have related of those persons who have no knowledge whatever of the rules, proportions, and graduations, that must be observed in drawings, paintings, or any thing which represents nature.

PLATE No. 5, presents a drawing-room, where a family of eight individuals, are engaged in various amusements; the boy with the horse and his sister with *the child too much*, (*i. e.* the doll) form the first plan; the father, mother and baby the second plan; the boy on the chair engaged with a dog, on the third plan; and the two sisters playing *aux grâces*, on the fourth plan. The arrangement of this group, gives extent to the room, and the figures being placed at a reasonable distance from one another, renders the effect of the perspective, at once, elegant and natural. Now after this explanation, let us compare with No. 6. which is an exact copy of a family "*All in a row*;" this *chef d'œuvre* of Art has been lent to me, by a person who admired it greatly, on account of the precision of each individuals height; measured as it were, according to his age, and which seemed to be the only means of ascertaining the respective Likenesses.

Persons having their Likenesses, should be careful to stand in their natural attitude, and as easy as possible. It becomes some to be seated and others to stand. When the person

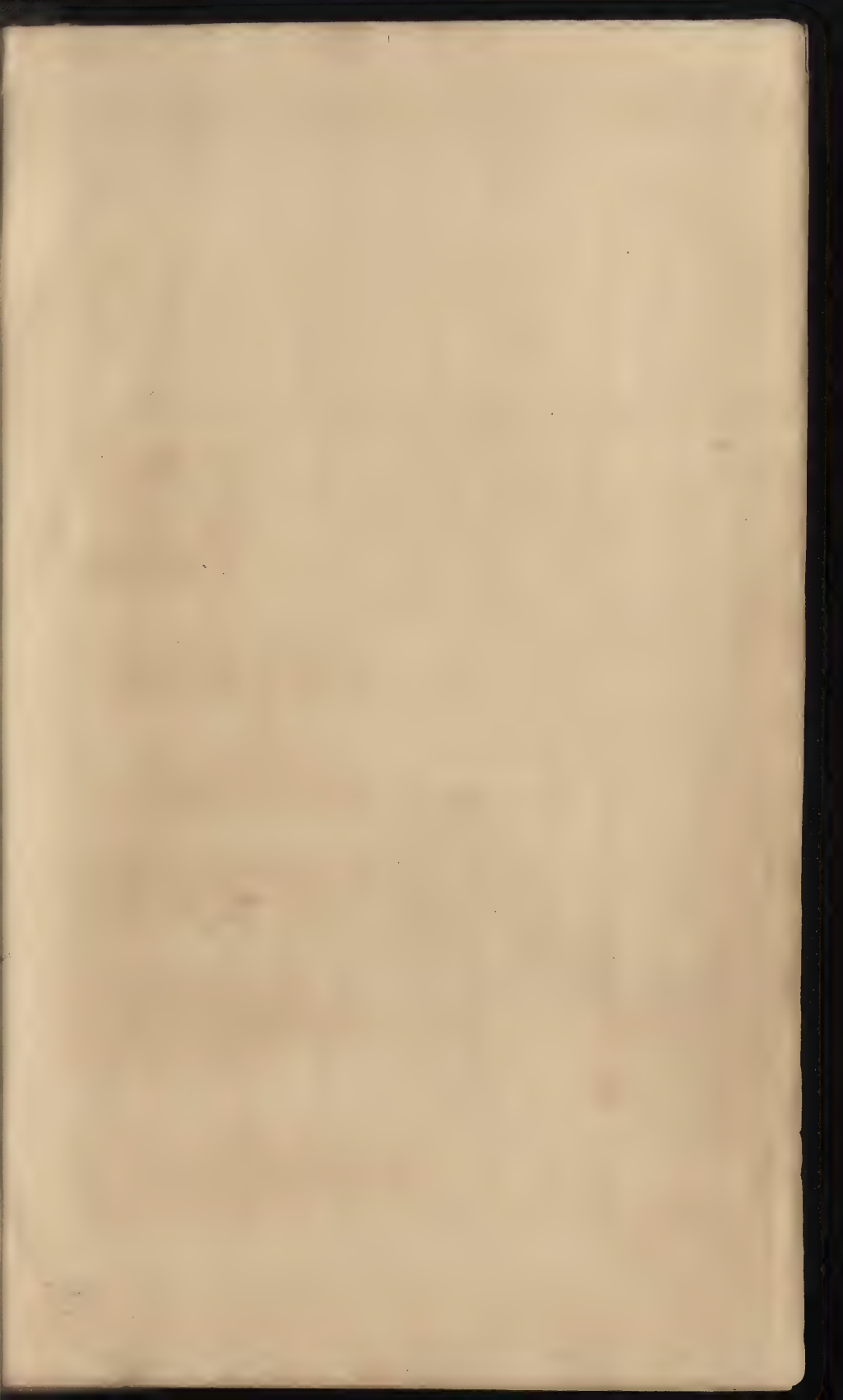
leaves this alternative to me, I am better able to decide, and he may rest assured, that I will not, through pecuniary interest, persuade him to sit down (as the sitting Likeness is more expensive than the standing one,) but it will be through my desire to have a more striking Likeness. Some according to their figure, will look more like and characteristic, in one particular position than another; and if there are some who do not look easy when taken, the fault must arise from their adopting a wrong position, I mean to say that they must have placed themselves too erect, or forced themselves into an attitude different from their usual manner; the fault of too many, who remember what they have been in their younger days.

Ladies may come in their morning dress for their Likenesses, as I am accustomed to take them in full dress, from the description they give me; they may be taken playing any instrument.

Children of all ages, are taken in their playful attitudes; Clergymen in the Pulpit; Military Officers in uniform, and on horseback; Ladies and Gentlemen on horseback; favorite dogs, horses, cats, &c. &c.

In order to have the features correctly given, every contraction of them should be avoided; I mean, that a person, who has a lower lip projecting, should not endeavour to contract it. It is easily understood, that, by doing so, he will effectually put it out of my power to give a correct Likeness. The features must be allowed their natural freedom; frequently I enter into conversation with the sitter, on purpose to give him a speaking expression, which is the more agreeable one.

From description merely I have taken a great number of Likenesses, as also from single busts made by patent machines, or by shadow on the wall. To those I had to add the figure according to the description given me. I have taken others by other Likenesses pointed out in my books, as nearly resembling the Likeness desired; and then by directions given at the time, I made the requisite alterations till the Likeness was perfect. Every Likeness I have done in this manner has given entire satisfaction, and the pleasure derived by friends of deceased persons of whom there remained no remembrance of this kind before, may be readily conceived.





Ang^r Edouart fecit. 1835.

Unkles & Klassen Lith. 26 S^t Mall Cork.

David Connolly

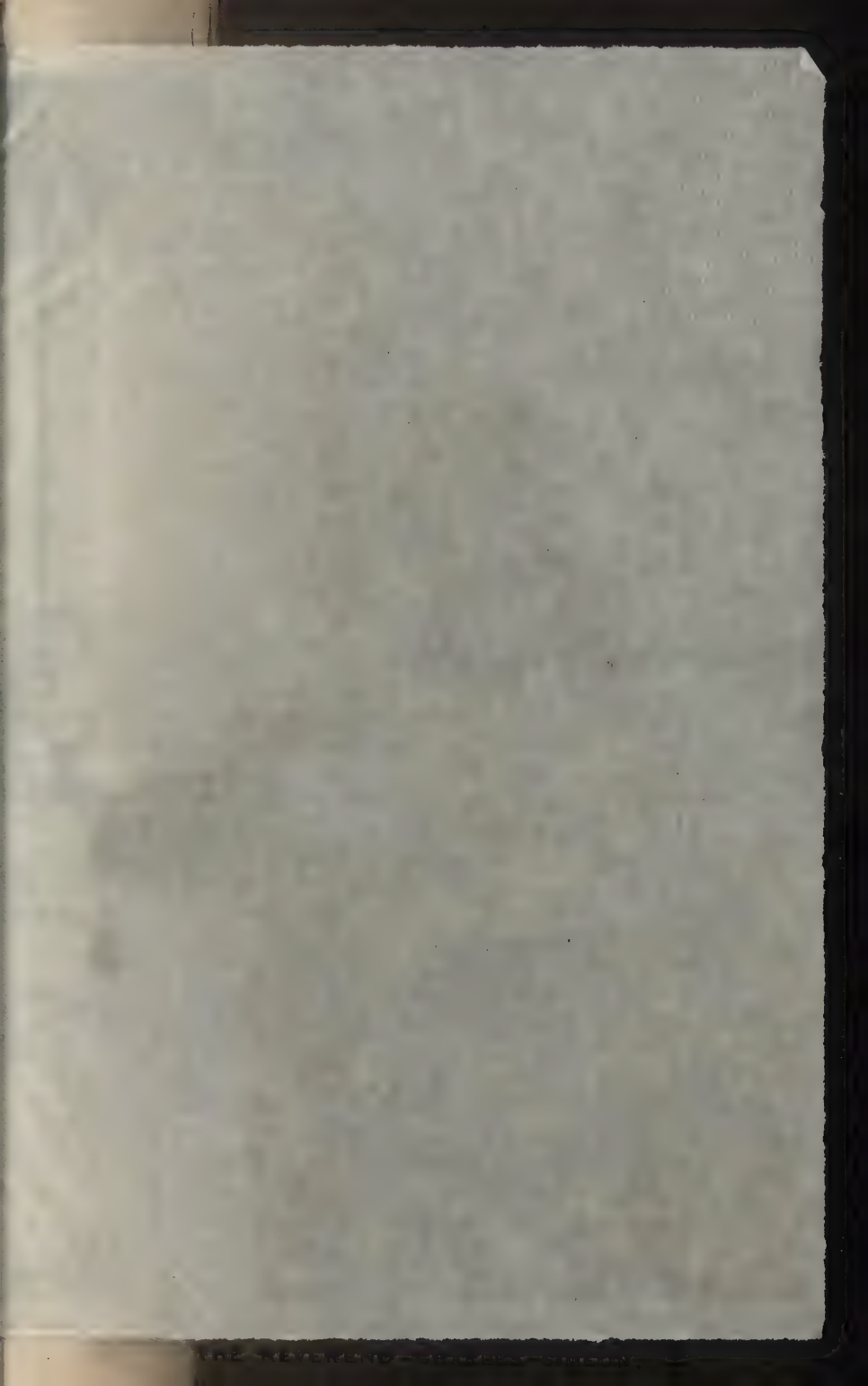
Those description Likenesses are painful to my feelings, by reason that the persons for whom I am taking them, being obliged to be near me to give instructions about them; are sometimes so affected, that it is with pain, they are able to express themselves; and every time they discover the features approaching their recollection, they cannot repress their feelings. I have had some who were so touched when I had finished, that they were nearly fainting; it would seem by the effect it produces, and from the expressions they make use of, as if the real shade of their dear lost friend was before them; and indeed, those scenes are not without making strong impressions upon my mind, from the recollection it brings forward of my own losses. I repeatedly made the resolution of declining to take such Likenesses again, but the desire of bringing my art to perfection, has forced me to continue. I think it will be easily understood, that it is not pecuniary interest that governs my feelings, as those description Likenesses take up a very considerable time; for I am frequently engaged for hours in finding the Likeness of the features, and attitudes for the figures; though I am not paid more for them than for others. It is true, that I am indeed well repaid by the pleasure I give the friends, who overwhelm me with their praises, for having, as it were, brought to their sight the facsimile of their departed friend. I am aware that it does not become me to boast of my talent, but I am myself so much surprised with the effect which those Silhouettes produce upon the mind, that sometimes I imagine myself under the influence of a dream. I took a great number of this kind recently at Kinsale, and I succeeded so well with every one of them, that some of the inhabitants actually declared, that they were produced by magical effect.* Now if I take these kind of Likenesses by description, it will not be astonishing if I take them also by recollection, as I have done, in a great many instances, of public Characters: for example, DANIEL O'CONNELL, Esq. which may be judged from the annexed Plate, No. 7. I had seen him only once, and it was in the Chamber of Commerce at Dublin, where he was reading the Newspaper

* See Appendix.

in the attitude in which I here represent him. I looked at him five minutes only, and my mind was so much struck with the expression of his features, and the *tout ensemble* of his figure; that I returned home, and at once made the Likeness. I directly put this performance in my exhibition room, where he was known at a glance by every one. Upon several occasions, I have seen him since, and I found it very correct. It was the same with a great number of public characters, of whom I had no opportunity to have a sitting; principally of preachers, and by going to hear them at Church, I took by remembrance likewise, a great number, amongst which the Rev. CHARLES SIMEON of Cambridge is represented, in ten different attitudes; one of which may be seen, Plate No. 8. Also, the late Rev. EDWARD IRVING, the late Rev. ROWLAND HILL, Dr. CHALMERS of Scotland, the Rev. PETER ROE of Kilkenny, and a great many others, to be seen in my exhibition.

The hand, by its motions, is very expressive; of all the parts of the body, the most active and the most rich in articulations: for this reason, I have taken care to produce a concordance between the gesture and the expression of the features; which is the most interesting and characteristic, in the attitude of a preacher, or an orator; and I may flatter myself with having attained, to a certain degree, that perfection in the Likenesses I have taken, representing these characters; which may be judged by the amateurs who will take the trouble to come and see them. The hand speaks, and its conformation, with more than twenty joints, produces the articulation of the language. A straight finger according to the angle of position, will indicate command, threats, derision, demonstration, attention, &c. &c. &c.

In fact the hands have such strong language, that, by carefully observing, one may have full proofs of it; they may be even used as telegraphs; which can be perceived, in the French, Italian, Spanish, and other nations of the South, who speak almost as much by the hands as by the voice. Two persons of those countries speaking together, at a distance out of hearing; by the motion of their hands, their conversation

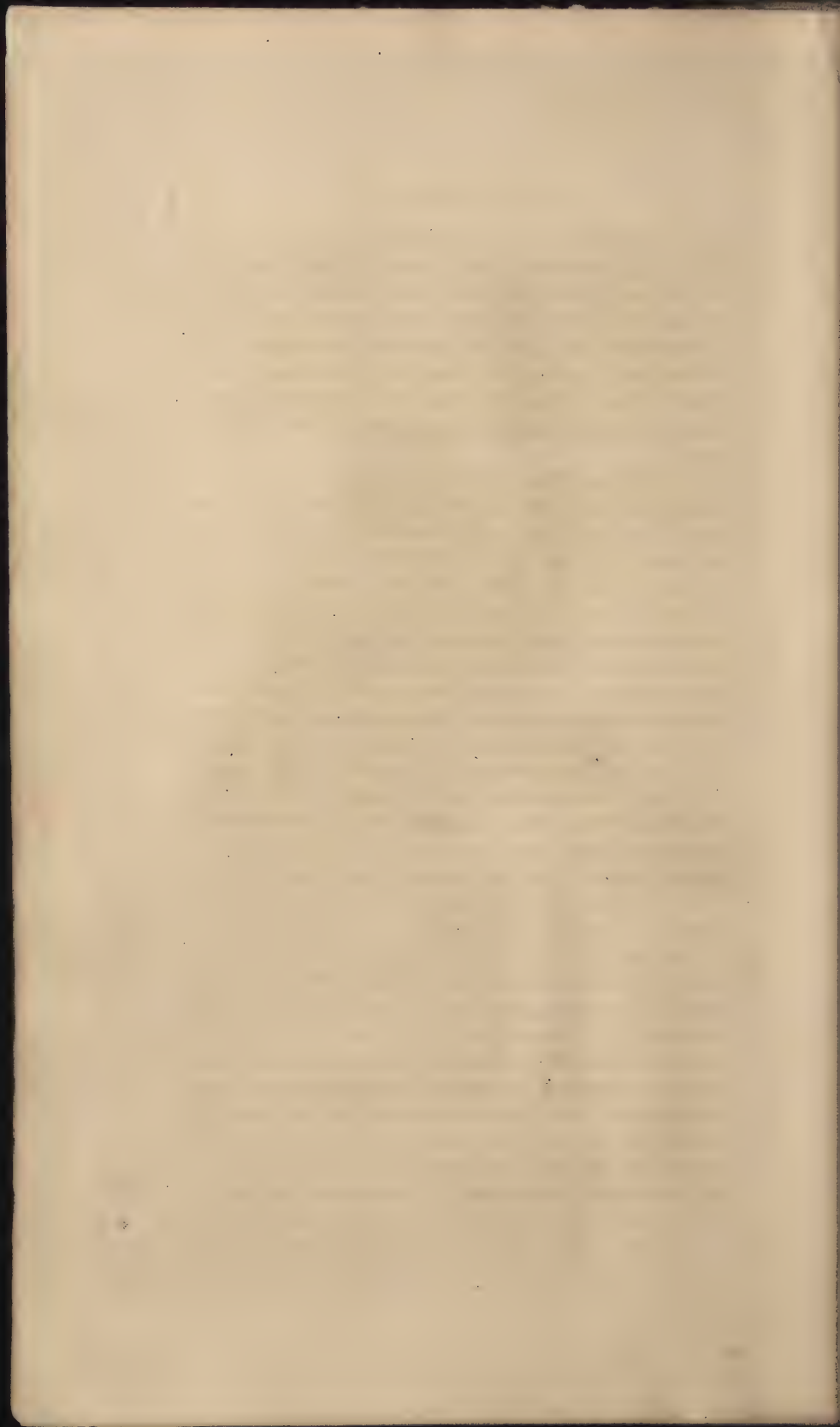




gⁿ Edouart fecit 1827.

Unkles & Klasen Lith. 26 S^t Mall Cork.

THE REVEREND CHARLES SIMEON,



may be easily known, if it is explanatory, violent, entreating or if they confer together about a secret; in fact, if those persons are known to you, and you know a little of their affairs, you may almost guess the subject of their conversation.

I am also as particular in the position of the arms, as in the delineation of the features; because they must agree, and without that care, the effect would not be produced in a way to be well understood by those who can appreciate what is natural.

The variety of attitudes I am obliged to give, is sometimes difficult to produce; as frequently the sitter does not know his natural one, but too often takes a studied position, which is not by any means his own, and hence the Silhouette is stiff and not striking, even when the features are correct.

I am very fond of taking children's Likenesses; in them I find nature in perfection; they have no pretension, in fact they do not know what a Likeness is, and they have not that *amour propre* to wish to appear *what they are not*. Very often their relations remark, it is of no use to have children's Likenesses, as they are all alike, and it would be folly to go to the expense of it; that the features of one child would do for all, as they could not be distinguished one from another. I have given proofs enough that these observations have no foundation, as I may shew, in my books, more than ten thousand children, which have all different features and attitudes; in a word, as much, and indeed, more variety than grown persons. It is very clear to demonstrate that they can be taken in any playful attitude, that would be unnatural to give to adults. As soon as I have taken their features, I leave them free to run about the room, and by these means, I am better able to judge of their figure.

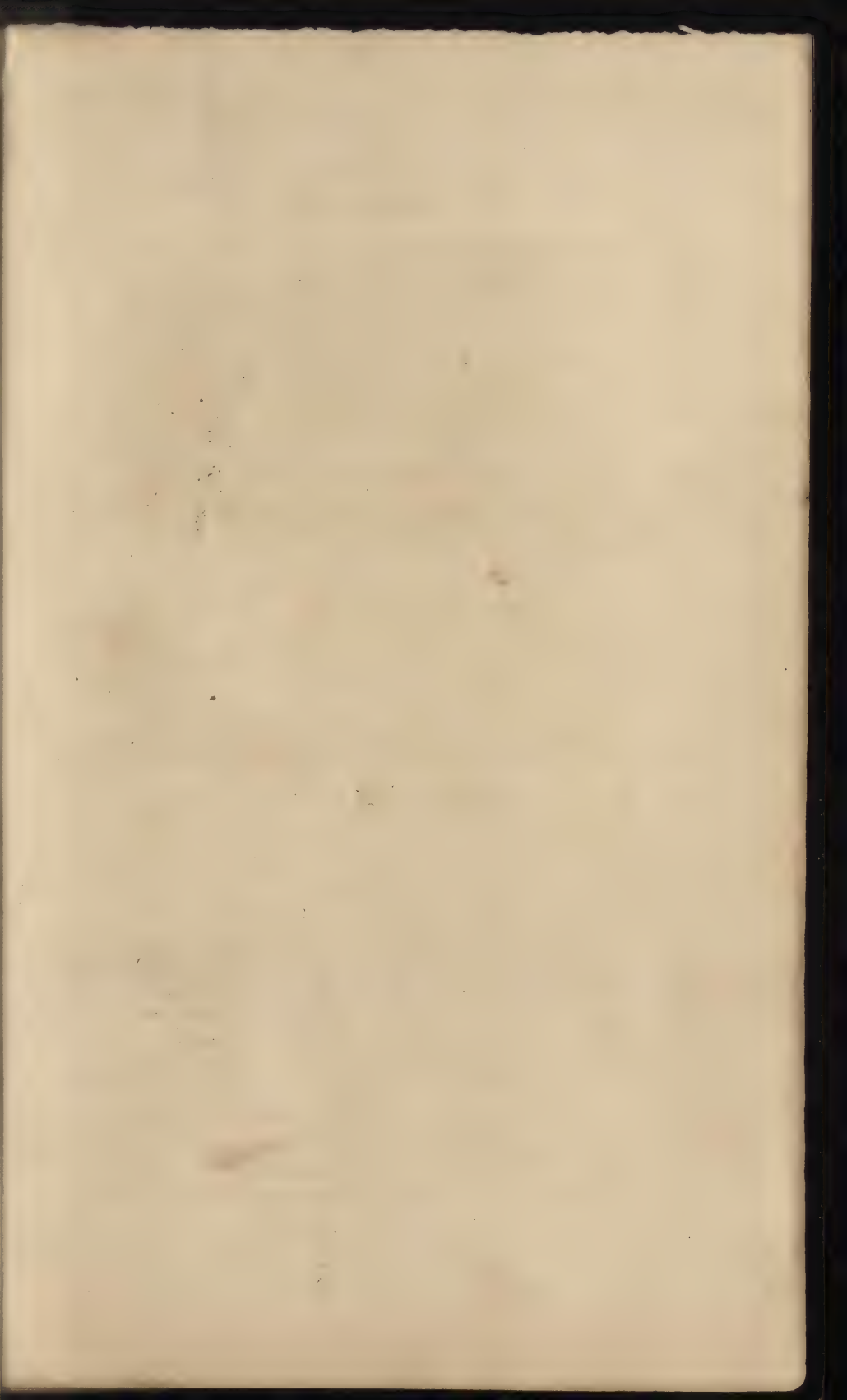
Another of the many observations made, and that I have to discuss, is concerning their growth being so quick, that their figure is quite changed in a few months. Would it not be pleasing for a family, to be able to shew hereafter what they were in their infancy? Must a person be in the last stage of life, to have his Likeness; as it is well understood that there is a continual change in the human frame, and that less than

twenty years will make a great alteration? So then, by the above observation; it is of no use to have Likenesses taken of young persons, as they will change. But what shall be said to those, who have not had their's, when young; and who desire, when old, to have it taken as what they were in their youth; a thing impossible to do, and if attempted, must be stiff and unnatural, and hence likely to give a bad opinion of the skill of the artist, as the Likeness is always criticised when taken.

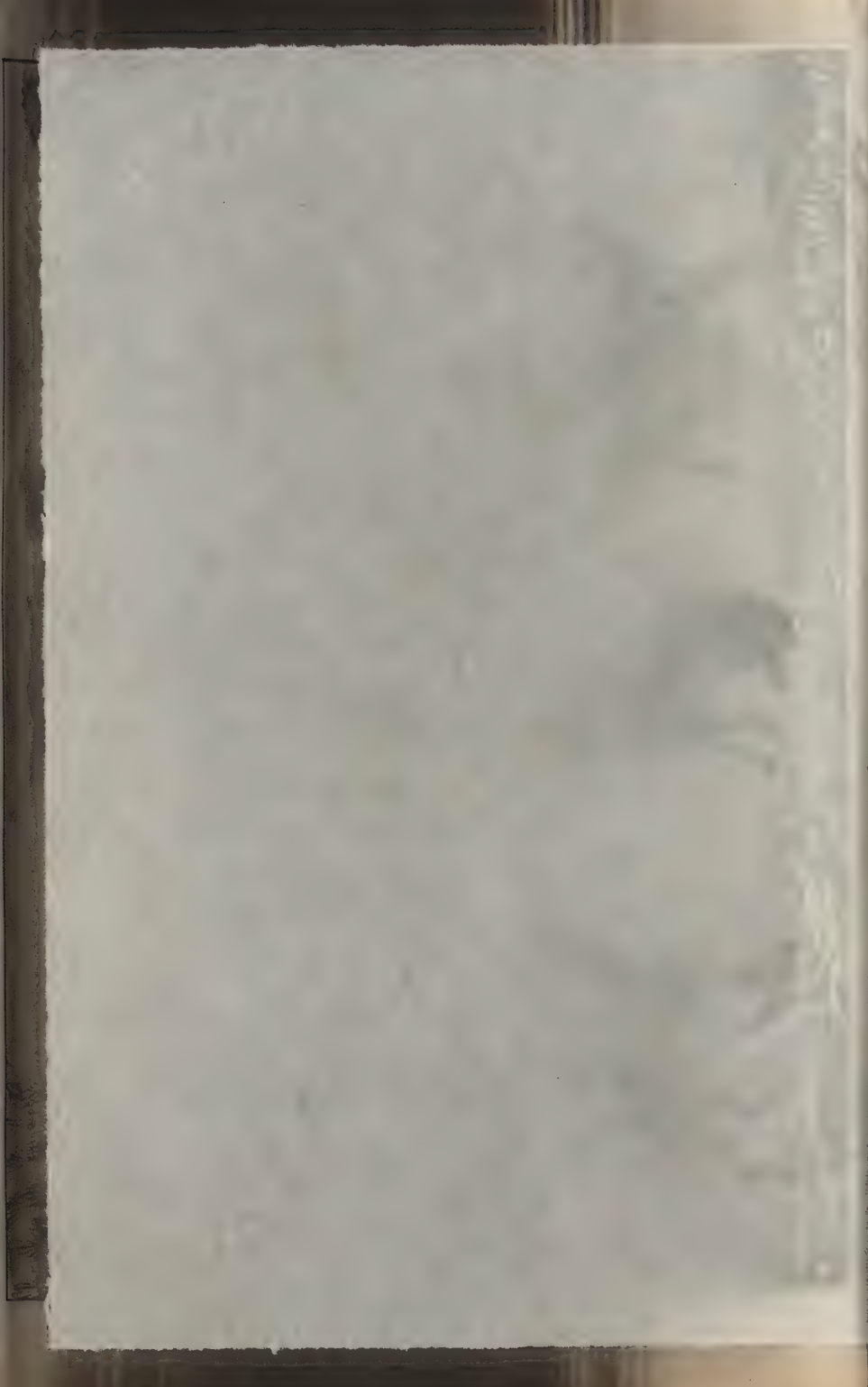
I would advise the Likeness to be taken according to the Seven Ages of Shakspeare, and the effect would be interesting to those, who are reasonable enough to admit the change brought about by age. Here it must not be supposed, that the advice I give with respect to the Seven Ages, is put forward for my own interest; as very likely I shall not be able to take another stage in my profession. It is only to shew that the argument against children's Likenesses is unfounded, and that I have taken even some at the age of a few days. Certainly the features of an infant soon change, but it was a Likeness at the time the family group was taken, and to which it gave a most interesting effect. Who would for the trifling expense that my production claims, go without it?

Children under eight years of age are charged less, although they give me more trouble; but by them I have the opportunity of studying nature in perfection, without finding false effects from the pretension of the sitter.

Every Likeness taken in any way, by a skilful artist, will be always striking in all its points, if the sitter is true in his expression and attitude; but if on his part, there is the slightest affectation, or should the artist condescend to improve the original, it is evident that the result must be erroneous; and then arises the depreciation of his works, by true judges, even, should the sitter be pleased with it. This kind of alteration is neither perceived nor noticed, after a long period, or when the person is no more; because the time when it was taken is unknown, or not taken into account; it may be very like the person when young, and may be allowed to be so; but as I mentioned before, a Likeness is appreciated according to its







merit at the time of its completion, and the effect produced to all who see it, is at first view found "flattered" "not natural," and loses entirely the interest the picture would possess if Nature had been undeviatingly followed.

For my own part, as I have only an outline to represent objects, I am very particular never to deviate from it; and I have very often refused to take Likenesses, when the sitters pretending, some to have a few inches more in height, some not to be so corpulent, others to be erect when they had a stoop, and many other alterations, which would effectually spoil the Likeness. It is true, if my sitters have any defect, which they wish to obscure; I am the first to place them in an attitude in which it does not appear, or is less remarkable; but that attitude is always taken exact from the original.

It would appear likewise a difficult matter to take animals, as they cannot stop quiet; with them I adopt the same plan as for children; leaving them free, and by degrees I complete their Likeness, for which I am not so particular, with respect to the features; as dogs have generally the same outline, according to the species; the difference being trifling between each of the same breed, as far as concerns the shape of the head and the length of the nose: as to the limbs they are equally regular, and the difference that may exist is in the height and the thickness, which require less trouble and nicety than the human face.

For horses—this noble animal is most difficult to take, on account of the elegance of his form; and it is only since I was in Dublin in 1833, that I undertook to take a favorite horse, and I succeeded so well, that I have since taken a great number.

A copy of every Likeness taken, is kept by me, in books for the purpose; so that at any time, the person or friends may have as many duplicates as they require, and at a less price.

It is very well known, that an Artist requires to shew his skill, by exposing his works to the view of the public; and it is not by announcing himself, to execute such and such works; that he will attract patrons, without shewing speci-

mens of his art; for this reason, when I arrive in a town, I am obliged to beg the permission of exposing the Likenesses of those whom I take at first; which leave, is very seldom refused. It is a matter of course, that those who are attracted by my advertisements, would not be able to judge, without seeing some of their acquaintances; but no Likeness is exhibited without the leave of the sitter; Ladies principally are never exhibited, nor duplicates of their Likenesses either sold, or delivered to any one but themselves or by their special order. This resolution I have taken, and I follow it very strictly; being fully aware of the consequence that would result, if this measure was not adopted. I have several anecdotes in reserve, of the many disappointments I have given to those gentlemen, who presume that they are entitled to possess the Likenesses of any ladies they like. But, no—no—they cannot deceive me by false pretences; I am too much upon my guard to be surprised!—the books in which I keep my duplicates, are all defended with a patent lock; so that no bribery can entice the persons of my establishment, to satisfy unqualified amateurs. Very often, gentlemen desire to see the Likeness of a lady, and wish to take a copy with them; but I reply that it cannot be given immediately, and that I shall send it, “as you do not know our direction Monsieur, we had better call for it, at any time you shall appoint,” my answer is, “I do not require to know your direction gentlemen, I know that of the lady, to whom I shall send it; and she herself will deliver it to you.” Of course the reply is not to send it there, as the lady has nothing to do with it; then of course I decline to give it. The disappointment may be imagined. Some make themselves pass for relations; as brother, cousin, uncle, &c. but all this is in vain; I am determined not to break the promise I have given when I first began to take Likenesses, and I defy any one to come forward and accuse me of having done so.

I cannot avoid making my observations concerning Profile Likenesses taken by patent machines, which possess sometimes all the various colors of the rainbow: for example, every day there is to be seen in the shops, this kind of Profile, with



Nº 9.



Aug. Edouart fecit 1835.

Unkle & Klassen Lith. 26 S^{te} Mail, Cork

gold hair drawn on them, coral ear-rings, blue necklaces, white frills; green dress and yellow waist band, &c.; is it not ridiculous to see such *harlequinades*; the face being quite black, forms such a contrast, that every one looks like a negro! I cannot understand how persons can have so bad and I may say, a *childish taste*! Very often those Likenesses are brought to me to have copies made of them; and it is with the greatest trouble I am able to make them understand, that it is quite unnatural; and that taking a Silhouette, which is the fac-simile of a shade, it is unnecessary for its effect to bedizen it with colors. I would not be surprised, that by and bye those negro faces, will have blue or brown eyes, rosy lips and cheeks; which I am sure would have a more striking appearance for *those* who are fond of such *bigarrades*.

It must be observed that the representation of a shade, can only be executed by an outline; that all that is in dress, is only perceived by the outward delineation; consequently, all other inward additions, produce a contrary effect of the appearance of a shade. Here it may be said that every one has not the same taste; some like a color which others dislike; some find ugly what others find beautiful; and in fact *des goûts et couleurs on ne peut pas disputer*. But every artist or real connoisseur, will allow with me, that when nature is to be imitated, the least deviation from it, destroys what is intended to be represented.

It is a pity that Artists, in whatever line they profess, should give way to those fantastic whims, and execute works against all rules; for, if they would employ their time in proper studies, and try to shew the absurdity of encouraging whatever deviates from the true line of nature, they would improve themselves; and in time would derive greater benefit, than in executing things which bring only scorn and ridicule from people of discernment.

PLATE No. 9, shews a scene taken from life, and without pretension. The old gouty Gentleman in his old fashioned dress, his merry expression, his pinch of snuff, his attitude, and the *tout ensemble* is unaffected; he seems to enjoy the dilemma in which he has placed his companion, and to forget

the pain in his foot. His oponent is quite the reverse, his physiognomy, with the lower lip projecting, and his compressed brow, denotes that his mind is entirely engaged in deep meditation; and his hand expresses his doubt as to the move he ought to make.

This group demonstrates part of what I described concerning the language of the hands. The position of the arm, and the disposition of the fingers in the companion, shew uncertainty; and the arm and hand taking the pinch of snuff, express delight and enjoyment.

Having had occasion several times to see such a living group, my mind was so much impressed with the physiognomy and attitude of both personages, that I had no great trouble to represent them. Without having had the opportunity of studying from life, I would not have been able to take them so naturally. The figures sit in an unaffected attitude; and if I had attempted any improvement, by making the old gentleman in appearance twenty years younger; the Likeness would be lost, and the effect here produced quite destroyed. This Plate gives a decided proof, that if sitters would always take unaffected attitudes, the effect would be the same, and the Likeness recognised at first view.

Now I shall give proofs of what I said about the *bigarrade* and *harlequinade* figures; I leave it to those who will see this Plate No. 9, and others, to judge if nature is not well understood by the outline I have given. Is it possible to give more expression to them, by giving gold hair to the old gentleman, a gilded coat, with white cravat and frill, a blue waistcoat, and so on with the colour of the dress; as whimsical persons may wish? The fine sharp edge I give to mark the dress; by the buttons, collars, and plaits of the coat, and other parts of the habiliments; is quite sufficient to shew what it was my intention to represent.

"To be a physiognomist," as Lavater says, "the study of Silhouettes is most essential; it is by Silhouettes, the physiognomist will exert and improve his tact; if he comprehends that language, he will possess an understanding of the countenance of man, he will read in it, as in an open book."

This is another proof that Silhouettes are most interesting and that they give the most striking Likenesses, when they are taken in the real features, that is to say, no contraction whatever must be attempted by the sitter. If Profiles are so necessary for the knowledge of physiognomy; why should the effect be destroyed by what may be called whimsical *amour propres*, to appear what you are not. It must be well understood, if there be such efficient power in the Silhouette for the physiognomist, that it is only by the truth of the delineation it can be useful. The effect of a projecting lip is a characteristic mark, forming a class in the study; and for persons who have this characteristic delineation, it must of course destroy all the effect, if it is omitted. Every one being physiognomist, more or less; it is by this power that Likenesses are known, for example; a person is known by a particular form of feature; let it be supposed, one with the mouth constantly open, which always diminishes the length of the upper lip; the effect it produces upon your mind, forms an impression, which you cannot forget, and which, without being noticed by you, will always be a decided distinction, to recognise the Likeness of that person, in any shape or way it might be taken.

Now on the other hand, if that person, whom you have seen, with the open mouth, and a short upper lip; which in consequence of paralysis, had been contracted, and had become quite straight, with the mouth continually closed; very few would know him; and if it were not for the sound of his voice, and the expression of his eyes, he would not be known at all. In fact, for the physiognomist, the mouth presents only three principal forms; either the upper lip projects over the lower one, or they are both placed in a perpendicular line, or the lower lip projects; the chin is the same; perpendicular, outward or inward. The opening of the mouth, is one very essential line; which gives the key to all that is characteristic in physiognomy; as Lavater advises; "the opening of the mouth, could not be too much studied; it alone characterises the man entirely. The mouth is the principal seat of dissimulation."

It belongs to the Artist to mark the difference that may exist between these three points; they are more or less distinct, but they require to be studied in the manner I adopt, when taking a Likeness. The tout ensemble, is first to be consulted; a glance is sufficient. I then take into consideration, the line of the forehead, relatively with the nose; the nose with the lips; and lastly, the line of the lips with the chin, this is *mon second coup d'œil*; my third, is to observe narrowly, the relations of the mouth and chin, according to what I have remarked above: I deliberate in my mind upon the points, which come forward, and those that retire: in taking advantage of these considerations, I have rules to work from; under the guidance of which, I can always arrive at satisfactory results. And although it may sometimes happen that the Profiles I take, do not at first view, appear striking, yet, when a comparison is made, they will uniformly be found correct. These Likenesses have all of them, the same effect in my sight, or in other words; I find them as resembling, as Likenesses that have stronger marked features, for, having copied the exact outline before my eyes, I only look to the correctness of my work, which is all that can be required and all that can be given; but to the sight of persons unaccustomed to make an exact comparison, or who, perhaps expect to find in the Profile, the more familiar expression of the full face, with the eyes and other traits to give it life; which are as it frequently happens, the reverse of those of the Profile; they will not appear resembling and will meet with a hasty condemnation.

I state a fact, when I say, that I have met with persons, who would not pronounce the Likenesses good, even when they allowed, rather paradoxically too, that the outline was correct; "they would not have known it," they said; "had it been shewn to them, before they were aware the Likeness was taken."

Surely it is quite impossible for any one to give more than nature. I have at different times, shewn the living Profiles behind a transparent cloth, to the relations and friends, who recognised them no better, than the persons who censured the Profiles, that had not a decided cast of features.

So far I am right in insisting that marked features should be preserved, without the least deviation from the real outline. I once took the Likenesses of some persons who had a peculiarity of Profile, in the great prominence of their teeth, and in the constant separation of their lips: some of them were desirous to be taken with their mouths closed; others would not have their teeth perceptible. The result of making these alterations was, that I could not succeed, and was constrained to be true to the exact delineation: and then almost as a matter of course, I obtained striking Likenesses in every instance.

Many persons start objections against Silhouette Likenesses, and exclaim "what can you see in them? the eyes, ears, and muscles of the face are lost, and there is merely the forehead, nose, mouth, and chin to be seen." It is true, that there is little in the profile of the face; but it is equally true, that this little, is quite sufficient to afford a resemblance of the most satisfactory description. It is unreasonable to say, that because merely a few features are represented; a good Likeness cannot be given. There can be no failure, when the execution is accurate. And further-more, that single outline, from the infinite variety and importance of its expression, obtains the preference in the studies of the physiognomist.

Having only an outline to represent, I have the less work; and the painter, who has to reconcile and harmonize the effects of shadows, runs a greater chance to make an incorrect Likeness than I do. Are there not examples, before our eyes every day; that painters having taken a correct outline, totally lose its effect in finishing the work, when they are blending the lights and shades together. Without doubt there are masters of portrait painting, but those who are good are very few. The difficulties the Artist has to encounter, are beyond description. How many oil and miniature portraits, have cost immense prices, which have not given the least satisfaction. The combination of colors to render the expression, the animation, and physiognomical character, belonging to the person sitting, is another rock, where the best hopes of the painter are commonly wrecked. Now, can it be disputed with me,

that with the simple means, which possess all the characteristic features of expression, I am not able to accomplish a Likeness? It is produced indeed in a very short time. I at once seize the full expression, my sitter is quite fresh, and I can work more determinedly, having only an outline to bring out; which being correct, finishes my labour; and if I was obliged to pay attention as a painter must, to accomplish his work, I would incur the same danger that he does in the accomplishment of his effects, and spoil my first conception.

I have not the assistance of the painter's colors, to represent life, with modellings of light and shade. I have not the full extent of the natural effect before me; the expressions of the eyes, the muscles seen in the front face, which are brought out by means of color in a painting; the difference that exists between the full face and the profile; all these are wanting to me; a single outline is the only power in my hands of producing a Likeness, which power has enabled me to this day to take more than fifty thousand Likenesses which have received the most marked approbation.

It will occur at first to many, while reading these remarks, that if the profile is so destitute of the requisites, which give the desired effects to a painting, it must be totally useless for producing a Likeness; and that it would be in vain to prove the contrary. I have to reply, that the single outline left, to produce the Likeness, possesses more characteristic features, and capabilities of expression, than any other outline of the human head; and that when correctly followed, is fully adequate to give the most effective Likeness. In support of what I assert here, I shall lay before my readers, a short extract from Lavater, who is sufficiently explicit upon the subject.

"With respect to countenances, whose organizations is extremely vigorous or extremely delicate, the character can be better appreciated by the profile than by the full face. Without taking into account that the profile is less favorable to dissimulation, it affords lines more forcibly determined, more precise, more simple, and more pure; and of course its signification is more easy to comprehend; while on the other hand, the traits of the full face are difficult enough to decide upon, and to be explained."

Although the reference I have just given relates principally to physiognomy, yet it is evident that if the profile obtains a preference even in a less degree over the full face, it must be capable of giving a Likeness, inasmuch as it possesses greater precision; but according to the great Physiognomist, it possesses advantages in more respects than one, in the disclosure of character; so that it is therefore not only not useless in producing a Likeness, but has greater capabilities for the purpose than even the full face as far as a perfect resemblance alone is taken into account.

When you have a Likeness taken by such slender means and which is approved of by all your friends, and considered the best of all those which were painted at great expense; will you for the sake of ornament, disdain what is more like you than a painting which has great merit only for the excellence of its execution, to the sight of strangers, who do not know you, but which is disliked by every one who is aware it has been taken for you. As I remarked, a painting well executed as to the effect of color, and beauty of execution, has its value for a connoisseur, but in a family, where it has been taken as a Likeness, and if not correct, loses all its merit notwithstanding its masterly execution.

In my observations here, I do not expect that the preference should be given to my Silhouettes, nor do I pretend to demonstrate that a good painted Likeness is less preferable than them. I do not wish to put forward such pretensions. I am likewise far from boasting of my talent, which is only the delineation of a line in which nothing more is required than correctness; when that is effected, all my labour is at an end, but the painter when he has that correct outline, has only the basis upon which he has to erect subsequently a superstructure of great labor, and if he is not endowed with all the qualifications his art requires, that basis will not be sufficient, and it will fall by the Likeness not being approved of. What I wish to be understood, is the preference my Likenesses must have upon inferior executions, and that above all, a group of a family may be had at very little expense, and that every one is not able or disposed to have it executed by painters of

superior talent. How many times have I had proofs of my Silhouettes being preferred for their Likeness, to paintings executed even by the most esteemed professional Artists; and further of persons, who had had their Likenesses taken repeatedly by different Artists, deciding in favor of my executions. There are faces, and I may estimate the half of the generality, which are difficult to be rendered by the most skilful hand; I have had many persons who could not have their Likenesses executed in painting, and who by my single outline, made the most striking Likenesses known by every one at the first glance.

It is not to shew that I have more skill than a painter, but it is to prove again, that the outline of a profile in the generality, gives more distinctly the features, containing the expression.

PLATE No. 10, John's funny story.

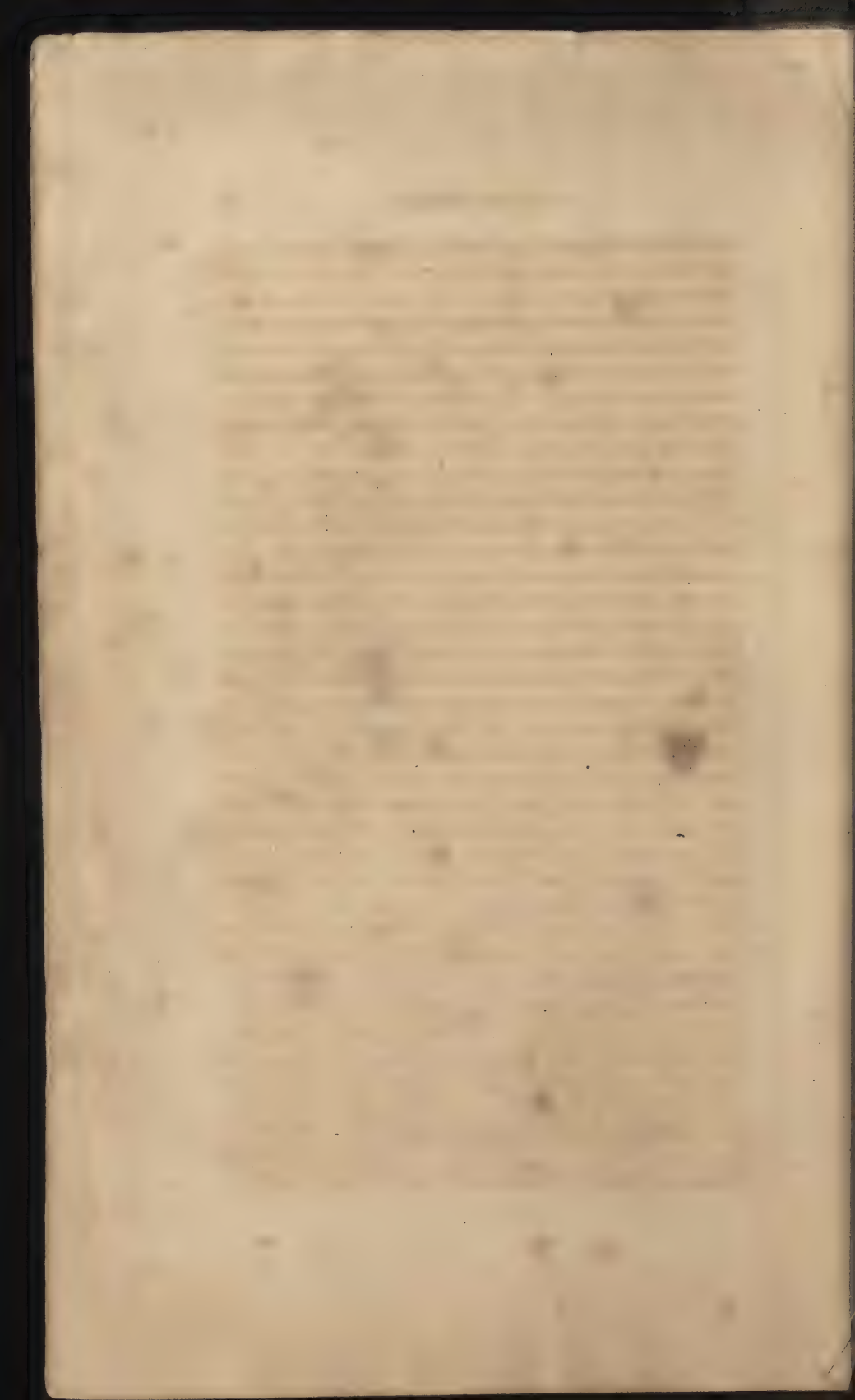
Here the negro servant is observed eagerly endeavouring to enlighten the understanding of the fat cook Mary, upon the subject of some good joke, which he details with all the comicality he is master of; while she listens in expectation of a hearty laugh at John's drollery. The uplifted spoon and carelessly held saucepan, are indications of the fascination she is held in; and the interruption of her culinary operations, by the effects of the funny narration, and the complacent grin that appears on her countenance, is about to become a broad laugh. His pointed finger, clearly denotes that he is just coming to the *bon mot* of the story, at the same time he places his hand with the napkin hanging down behind his back, in order to deliver with more ease and precision, the best joke in the world, ornamenting it, by the way, with his own peculiar embellishments. His comic seriousness at the same time, foretells the burst of laughter he hopes to enjoy, as the result of his funny narration. In the expression of both, there is much that may be called broad humour, which is apparent, even to the most superficial glance. Nature rarely deceives us in the lower classes of the people, whose countenances are easily read by persons possessing the slightest notions of physiognomy. Seldom it is, that we are mistaken in our observations,





Unlabeled & Unlabeled Ltd. London, W.1, England

JOHN'S FUNNY STORY TO MARY THE COOK.



and we depend in most cases, upon the countenance, for an assurance, or as it were, a security of their honesty in their dealings with us.

There is as much variety of shape to be found in negroes' heads as there is among Europeans; undoubtedly there is a characteristic feature to be observed in all, but yet, from the great number of Likenesses I have taken of men of color, I have no hesitation in saying, that the peculiar features of each differ so widely, that they are easily distinguished one from another. What commonly deceives us, is the coarseness of their general aspect; the retiring forehead and the compressed form of the skull; and the complexion combines with the other characterising marks, to impress one with the idea that they are all of them exactly similar in the profile, but this is by no means the case, for I have found variations corresponding to those observed in white men, some having a pointed nose and lip projecting regularly over the other; others with sharp and double chins, straight foreheads and protruding brows: in short the variety is as great as among Europeans. But it is only the scrutinizing eye of close observers, that will perceive the difference I refer to. In point of fact it would be as well to aver, that all the sheep of a flock resemble one another, so closely that it must be a matter of difficulty to distinguish each from each. And I can safely assert from my own experience, that such is not the case; for frequently in my walks in the country, I have amused myself in observing what may be termed the physiognomy of animals, and of sheep in particular; and I have found that they all differ in various respects, and that it is not difficult for a shepherd, to give them all names, and to point them out one after another, without any mistake. Some have broader or longer noses, larger eyes, narrower foreheads, &c &c., and with respect to every description of animals it is the same.

It is well known, that in Nature, there are not two things alike; though the distinctions of dress or demeanour, that the civilized portion of mankind observe, are mainly conducive to the recognition of each individual; yet if we were as much divested of clothing as the primitive inhabitants of New Zea-

land, we would be no less distinguishable at the first glance, than covered from head to foot as we are. We know our friends or acquaintances, with the back turned to us; and will it not be allowed, that this knowledge comes from the particular dress or carriage of the person? there are some who are distinguishable merely by their hats, others by their boots, or in fact any part of their habiliments. Is this then not to be regarded as a proof, that the exact delineation of any object whatever, must be conformable to the effect impressed on the mind at the first glance, and I need scarcely say, that in the islands where there are civilized societies of men of color, that recognition is as easy among them as among ourselves.

Le Brun, Porta, and Lavater, have demonstrated, that there exists a similarity of countenance between man and animals. Impressed by the many examples they lay down, I have attempted to examine several times the truth of their observations, and have found them to be very correct. The greatest variety I found, is in the sheep's face; in them I have discovered likenesses of a great many persons I knew or had seen. I do not mean to assert that all those likenesses were to be found in every sheep's face, or that all the persons I considered like them, were all like one another. No! on the contrary, there was a variation and a very great one, as the expressions differed very much from one another; but there was in the general look of them all, a similarity belonging to the species of sheep. In fact those effects of likeness between human countenances, and those of animals are so striking, that sometimes I used to stop before those in which I discovered likenesses to particular friends; and in observing steadily, it seemed to me, that I saw them looking at me, and from the movement of the animals mouth, that I heard them speak. The greatest example I can give, was of a he-goat, which I found to resemble a friend of mine, who was of a facetious disposition; and in looking steadily at the animal, the appearance of the expression of my friend, telling his joke or a funny story, was represented so accurately, that I burst into a fit of laughter.

Having alluded to the outline of the face, I cannot conclude

this chapter without making some observations concerning the outline of the full length.

The figure adds materially to the effect that produces a Likeness, and combines with the outline of the face, to render, as it were, a double Likeness in the same subject; from this combination of face and figure, arises the pleasing, and not less surprising result of a striking resemblance. The many thousands I have taken of the full length, enable me confidently to make this assertion.

The proportion of the body and the relations which are to be found between its parts, are decisive in the indication of the moral and intellectual character of each individual. It is undoubted, that there exists a perfect correspondence between the stature of man, and his mental economy. To become perfectly convinced of this, it is only required to study the extremes, the giants, the dwarfs, or persons whose slenderness or corpulency is excessive. In these subjects, there is a relative adaptation of the face to the body, which harmonizes also with the physiognomical character: in fact, these results are derived from one and the same cause. Here I have experience on my side, to confirm what I advance; for I have at different periods, made trials of putting the head of one figure, on the body of another; I need scarcely say, that such a union was most harshly unsuitable. It is plainly evident then, that every thing in Nature, has been made in perfect concord; and that the expression of the face, must necessarily agree with the shape and deportment of the figure. For example, look at a man, who is totally absorbed in his reflections, and who imagines himself remote from all observations; whether he be standing or walking, whether sitting or reclining, all his attitudes and movements will be expressive, and will correspond with the proportion and stature of his body.

It may be further said, the experienced physiognomist, will be able to deduce from the features of the face, which in like manner will materially assist in his researches after the attitude and demeanour of the individual. In his discovery he will be guided by the relations which exist between the respective parts.

It may be moreover adduced, that the true representation of a score of one's own attitudes, selected with judgment and at times when we supposed ourselves unobserved by any one, would lead us to a knowledge of ourselves, and thus become a source of useful instruction; possibly no more would be required, to develop the precise character of each individual.

The above remarks are made use of, to shew the more pointedly, that a Likeness must be taken in the real form, in which Nature has moulded us. And if physiognomists require the simplicity of natural attitudes; to enable them to apply the principles of their science; artists, most assuredly require the same. What can be more interesting to friends and relatives, than the most exact representation possible of persons dear to them? What value would they not attach to them, and what consolation would they not feel in the possession of a memorial of absent friends, or who perhaps, have undergone the cruel separation of the grave? On the other hand, how little interest they must have, and how imperfect the impression it must make upon their feelings, to possess a Likeness, which is correct in one respect, while it totally fails in another; and that, perhaps from the affectation of the person who sat, in desiring to be taken in attitudes by no means to be considered his own.

The Silhouette is the representation of a shade, and if it be not critically exact, the principal part of its merit is lost.

The full length Silhouettes possess the greatest interest in groups; their capability in displaying the difference existing between individuals in the same group, whether as to their height or particular attitude, is a peculiar advantage, worthy of attention. This advantage is very easily demonstrated, it being well known that there are general proportions to be followed in representing the human figure.

Viz:—The *Male Figure* in true proportion, must be *eight heads* in height, that of the *Female* the same, the head of course included.

Children from five to seven years, are only *five heads* in height, after which age, the proportion increases accordingly.

The head of the man, is considered to be *eight inches* and a

half in length, and that of the woman *eight* only, which makes *five feet eight* for the man, and *five feet four inches* for the woman.

The waist seen in front is equal to *one head and an eighth*, and in Profile is nearly *one*. The foot is *one head*.

These proportions are calculated for generally well formed figures, they are deduced from the antique statues, and they are the rules that painters of ideal subjects follow. But as those proportions differ considerably according to the structure of each individual, it is therefore necessary for an Artist to be very particular; no one being rigidly of the same structure as another, of course the proportion must be taken differently with respect to each person; and it is evident, that the circumstance of a head being larger or smaller in comparison with the above proportions, or the waist being longer or shorter, broader or thinner, will cause a very considerable difference in the execution. It is easy to understand, that if I were to give eight heads to a man, whose head is nine inches in length, which makes a difference of half an inch from the proportion of the antique, this man would be *four inches* taller than his proper height, by that means I would destroy altogether the effect of the Likeness. The reverse will take place with persons whose heads are smaller than eight inches and a half, they will appear to be shorter in stature, in case eight heads only are given for the height.

Similar observations may be made with respect to the length and breadth of the waist, as material differences will occur, and if not attended to, will produce the same ill consequences.

Some have a long body and small legs, on which account they seem smaller than what they really are; others who have long legs, and short body will appear taller; in short, as every thing in Nature varies, there must be considerable difference in our proportions, a circumstance that requires much care and attention, if we wish to copy accurately, and for which reason, I am sure, every one will agree with me, when I say that an Artist who applies mathematical exactness to his models, will unquestionably commit many errors, and will scarcely, if ever, be found correct in his delineation.

Fixed rules are best adapted to the works of Engineers and Architects, as their compositions must be executed by determinate proportions, from which they cannot depart without manifest inconsistency in their designs; their lines must be parallel, their measurement accurate, they have a base laid down, as a point of support and upon which they work with certainty. But a portrait painter is differently situated, in as much as a variation of proportion takes place in every change of sitter. Each individual presents a new study to him, the frame being quite different, the shoulders are broader or narrower, &c., upon which they do not calculate sufficiently when they make a bust, and too often we see those half length Likenesses appear either giants or dwarfs, and this, for the only reason, that the head is not proportionate with the body.

In my observations I cannot enter upon the subject of light and shade, as I am not versed in this department of the art. I can only give demonstrations of proportions which is the only study required in my profession. What I endeavour to demonstrate is, that the precision of measurement after the antique cannot be adopted, but merely its general application; and it may be as well divided by proportion and beauty, these, though they ought always be united in practice, yet are distinct in principle, and either separately is at best imperfect, if not nugatory.

PROPORTION refers to length, breadth, thickness, &c. of parts. If a part be of the just length, yet too thick, or too thin, proportion suffers; and proportion suffers equally, if a part be of a just thickness, or thinness, but of an improper length.

BEAUTY has respect to form: now one part of a figure may exhibit a beautiful form, and yet that figure may not be well proportioned throughout: for instance, a man may have a handsome leg, or arm, considered in itself; but the other parts of his figure may not equal this part in beauty, or this part may not be accurately proportioned, to the rest of the figure; it may be too long or too short, while in itself it is beautiful.

As a figure may be partially beautiful without being universally well proportioned; so may a figure be generally well

proportioned, without being beautiful in all its parts, and consequently not in the whole. It is true, there can be no beauty without proportion; but the customary proportions which may be observed, even in nature, are not always beautiful, to the degree that Art calls beauty.

In pursuing the foregoing considerations upon proportion the question naturally arises, as to why so many portraits are taken smaller or larger than the original, or why they are too robust or too slight, or finally why they should be so completely out of proportion. The obvious answer is, because Nature has not been undeviatingly copied, and the Artist has worked according to the fixed principles of proportion from the antique, and thus having worked mechanically, he supposes himself completely shielded against all criticisms, when he can prove that the figure is regulated by the system of proportion apparent in the antique. In fact Nature must be adhered to in every particular, and not a touch of the pencil must deviate from her. And from the infinite diversity, it is impossible that strict measurement could be applied to copy her indiscriminately. An attempt of the kind would be found undoubtedly fallacious.

I consider it needless to enter into further detail, concerning expression and proportion, and shall present my readers with a catalogue of the principal groups I have in my exhibition, by which means they will be more capable of judging what I have advanced.

DESCRIPTIVE CATALOGUE OF MY EXHIBITION.

To speak of my works without giving a descriptive notion of them, would be labour in vain. It is not sufficient to engage the public to inspect them, but it is my duty to explain how these works are executed, what they represent, and how they can interest amateurs and connoisseurs of the Fine Arts, heads of families and private individuals. They will show the difficulties I had to overcome, with an outline only, in representing the characters of a Nation; military scenes; the multitudinous array of the camp; eminent orators, and Clergymen preaching, in several attitudes; groups of families, where the playfulness of children and the steadiness of Father and Mother are described with such spirit, that it represents life; the passions, where the expression of supplication, terror, jealousy, anger, command, submission, contempt, vanity, &c. in a word, any action that the feature of passions can express, are rendered in such a way, that amateurs and connoisseurs of physiognomy can appreciate.

No. 1.—ROYAL EXCHANGE, LONDON, a View of its interior, where *Rothschild*, and several other distinguished and characteristic members of different Nations, are represented in the time of business, being engaged one with another. The view of the Exchange taken from Nature, by a reputed Artist in London.

No. 2.—STOCK EXCHANGE, LONDON, its interior, with its members also engaged with one another, and the drawing likewise from Nature, by the same Artist.

No. 3.—MONSIEUR EDOUARD'S Rooms in London, representing him taking the Likeness of *Liston*, the rooms thronged with Public Characters. The drawing of the rooms taken by the same Artist.

No. 4.—The Rev. CHARLES SIMEON of Cambridge preaching, and represented in nine different attitudes.

No. 5.—The late Rev. EDWARD IRVING, do. do.

No. 6.—MONSIEUR EDOUARD'S Family in a garden.

No. 7.—FRENCH ROYAL FAMILY, *Charles X.* with the Duke and Duchess *D'Angoulême*, the Duchess *De Berri*, *Mademoiselle* and the Duke *de Bourdeaux*, represented in a room in Holyrood Palace, Edinburgh.

No. 8.—THE TEMPTATION OF ST. ANTHONY. In this interesting and extraordinary composition, we perceive St. Anthony encompassed with a supernatural temptation, endeavouring to shun the apparition of a beautiful female, who is reclining luxuriously on a couch adorned with purple and gold; but towards whom he appears urged on by demoniacal influence: On the left of the female figure, there is seen a rich repast spread on a table covered with vases beautifully enamelled; gold and silver urns containing wine, with delicious fruits, and wreaths of flowers of various kinds, forming a banquet of the most alluring description.

Tiny imps in the form of Cupids, flit around—"whispering pleasure as they fly," to entice by their artful wiles, the trembling recluse to forsake his piety and virtue. On his right a couple of goblins are seen besetting the poor hermit, with antic sports, and forcing him into the charmed circle of glittering sylphs and sprites, who are throwing around him an enchanted garland of flowers. In the tree whose branches bend over the table, are seen birds of paradise, golden pheasants, a bird feeding its young ones, the emblems of maternal cares, and various other birds of variegated plumage, flying about. Lower down near the foreground, there are turtle-doves, and peacocks with magnificent tails—butterflies, fluttering among

flowers, which bloom with unearthly luxuriance—dusky loves; some playing guitars and harps, others bearing fruits and flowers, and goblets of wine.

Beyond the charmed circle on the right, there are hideous monsters of various shapes; a fiend seizing a female in his dreadful claws. In the dark recesses of the rock, there are different caverns, in each of which, there is a representation of the evil consequences of the unrestrained excess of our passions.

The first is, as it were, a ball-room, in which a wolf and a lamb, a fox and a chicken, are dancing together; to the left of this cavern, a female in an old fashioned dress, sits holding on one hand a parrot, and a fan in the other; a cat on her knees, and a monkey on the back of her chair. On the right we perceive a boar carrying a plateau with glasses, and behind him a skeleton bearing bottles of wine. Musicians are seen playing on the harp, violin, and bugle. Above them are dragons with "eyes that burn, and fangs that grin," spitting flames that illuminate the ball-room; other winged creatures are hovering about.

In another cavern is represented a tippling and quarrelling scene. On the right a fiend murdering a woman, by dashing her brains out, with a large stone; on the side of each is a gallows where a skeleton is hanging, shewing the just punishment of wickedness.

On the left there is another cavern shewing a duel, one of the heroes is killed, and his terrified second is making off; emblematical of the desertion of friends in the hour of misfortune.

Underneath this; emblematic of love and jealousy, a fox tendering his affections to a chicken, while the bear comes behind and stabs her.

Below this are the card players; one shewing by signs what cards the adversary has. The emblem of knavery in gambling; examples of such are to be seen every day.

In a large opening of the rocky cave, there appears a natural bridge, where hundreds of demons are fiercely engaged in fight, making use of ancient as well as modern instruments of destruction. The goaded elephant, laden with a tower, filled

with warriors; advances to the attack, amidst bows and arrows, javelins, spears, lances, muskets, cannons, &c. &c. Numbers of the fiends are observed in combat in the air.

Under the bridge, a fleet of Roman Galleys is seen impelled forward with oars. The more minute parts of the action may be seen distinctly with a magnifying glass.

Under this view a procession is seen advancing towards the old hermit; the first figure of which is a knight cased in complete armour; the second a demon with a wooden leg, dancing and playing a violin; a third is a skeleton in the garb of a scotch highlander playing the bagpipes; the fourth is the emblem of intoxication, the figure is dancing, holding in one hand his head severed from his body, and a glass in the other; the fifth, the emblem of libertinism; represents an emaciated figure bent down by disease, and walking painfully along, assisted by crutches; the sixth is a woman enticing the seventh, who personifies luxury.

Below this procession, is the good Saint's pig, teased by goblins and sprites, in the act of plunging into the water to get rid of them.

In the left corner of the picture, are large trunks of trees, upon which immense serpents and eagles are fighting. In the continuation of the branches are vultures, eagles, owls, and dragons.

On the top over the bridge, is Death on a flying skeleton horse, bearing Woman and Wine, approaching St. Anthony. Near it, is the flying figure of Discord holding a torch and dagger in her hand.

In the foreground to the left, the chief commander of the spirits is seated, holding in one hand, an uprooted tree, and pointing with the other to the Hermit. Behind him is Cerberus the guardian of the infernal regions.

No. 9.—FOUR SCOTTISH CHIEFTAINS dressed in their garbs fighting with claymores. A View of Loch Lomond.

No. 10.—THE OFFICERS OF THE 90th REGIMENT, Light Infantry arriving, and taking up their quarters in a castle. All the Officers are taken from Nature in Glasgow. The back ground represents a camp with a number of Officers and Pri-

vates. On the right of the picture an alerte is perceived at a distance, where cannoniers are loading their field pieces, and soldiers forming their lines, with cavalry officers at full speed; every thing announces an approaching engagement. On an elevated ground, in the distance there is a fortress seemingly the besieged place. The names of the officers are affixed underneath. This picture is four feet eight inches in length.

No. 11.—ROYAL EXCHANGE, GLASGOW, with a great quantity of the first eminent public characters taken in Scotland. This room being the finest and richest for the execution of Architecture, has been chosen for the public characters of the country. The drawing taken from the Architect's plan, and effects of shades taken from Nature.

No. 12.—THE PRESENTATION of the Sword of the Dey of Algiers to the Duke of Bourdeaux, as Henry the V. This scene is represented as it took place in the *Presence Chamber* at Holyrood Palace. King Charles X. and all the Courtiers who have followed him, are surrounding the Marshal Bourmont, who kneels to present the Sword of the Dey of Algiers to the young Prince. A slave is seen behind the Marshal, deposing the Standard of the Dey. All the Likenesses are taken from Nature.

No. 13.—EMINENT ACTORS, MUSICIANS, &c. This group represents distinguished Actors in the foreground. In the second plan there is to be seen a procession of Actors, dressed in the characters of the plays of the celebrated Shakspeare, in the order observed in the jubilee of the immortal Bard, in the time of Garrick. The ground is a composition of various fine structures, monuments, &c. Mount Parnassus is to be seen in the back ground.

No. 14.—A VIEW OF JESUS COLLEGE, CAMBRIDGE. Group of figures: representing a Proctor lecturing a student. Moon-light effect.

No. 15.—ROYAL CRESCENT, BATH, with a great number of public characters, boys playing, sedan chairs, beggars, &c. &c.

No. 16.—HIGH-STREET, CHELTENHAM, with various well known characters of that place.

No. 17.—THE TOP OF PARK-STREET, BRISTOL. This view

is very spirited; an irritated bull pursued by men and dogs is making a plunge at a horseman: the panic occasioned to all those around is ludicrous. An old gentleman in his consternation having upset his wife, in striving to escape, tramples on his favorite dog, and stumbles over his wife, losing his hat and wig in the mean time; a sailor with a composed air and determined countenance, leaning against a lamp-post seems to be undaunted at the approach of the infuriated animal, having only to climb the post to get out of his reach. On the left of the picture there is also a laughable scene, sweeps and boys are endeavouring by many stratagems to get an obstinate donkey out of the way. Sailors in the back ground are taking the opportunity of frightening some young ladies. Nurses with children, chairmen, and horses taking fright, form altogether a lively scene, which the Artist is witnessing from his window.

No. 18.—**MRS. HANNAH MORE**, in her Study at Barleywood Cottage, near Bristol. This Silhouette is very much esteemed by the admirers of her works. On the table is the exact copy of her favorite silver inkstand from which she has written all her works. It was taken on the 12th of June, 1827.

No. 19.—**SIR WALTER SCOTT** writing in his Study at Abbotsford, taken in 1831.

No. 20.—**SKIRMISH**. A Troop of Hussars attacking a French outpost. This Skirmish is much admired by Military men. The attack of the Cavalry and the defence of the Infantry on the outskirts of a wood, shews the spirit and animation of both parties; the dead and wounded lying on the ground shew that the affair is rather sharp.

No. 21.—**THE MURDERER** is here represented entering the bedroom of a Lady who was undressing, the terror that has seized upon her is strongly depicted in her attitude, by her outstretched hands and dishevelled hair, on perceiving the assassin rush in with a dark lantern in one hand and a large knife in the other.

No. 22.—**JOHN'S FUNNY STORY**. This is a scene from real life. The fat cook seems to be strongly interested in the co-

mic anecdote told by the black servant. Her attention is totally taken up to the prejudice of her sauces. The footman's delight in telling his *bon mot* is apparent in the marked position of his hand and body. See Plate No. 10, Page 32.

No. 23.—THE GOOD MATCH. Here the passion of quarrelling is expressed by a woman meeting her husband, a coal porter, at the door of a public house, where she attacks him with a torrent of abuse. Her menacing attitude expresses her defiance, his expression shews that he is thwarted to the utmost degree of forbearance and by the attitude he assumes he is about to stop her mouth. See plate No. 4, page 12.

No. 24.—JEALOUSY is described here by a husband breaking open his wife's trunk and discovering a letter of which he accuses her. The supplicating position of the wife in holding the coat of her husband, seems to implore him to listen to her explanation, and his attitude attempting to force himself from her, his pointed finger denoting the vehemence of his rage, his frowning brows, his hair standing erect, every thing denotes that he is determined to shew no mercy, and the letter he holds pointed towards the door, indicates that he will instantly make use of it.

No. 25.—THE NIGHT MARE. A Picture of the terrors that may be expected at night, by those who transgress against the rules of temperance, by eating hot suppers.

No. 26.—DRUNKENNESS AND DERISION. A Drunken Englishman in a state of total forgetfulness of the ills of human life, from the effects of heavy potations of Brown Stout. The derision of a little boy in the street, is rousing him for a moment from his apathy.

No. 27.—THE JUVENILE PLUNDERERS. The first scene represents a little boy standing on a chair, taking some fruit from a cupboard which he gives to his sister. In the background the mother suspecting the intention of the little urchins, is seen listening at the door with a rod in her hand to chastise the offenders. The thoughtlessness of the children is well expressed by the candle being placed inside the cupboard to the great danger of setting the house on fire.

The next scene is the mother chastising the principal cul-

prit. The boy sneaking away from the chair with his hand raised to protect his head from the rod, and the mother's pointed finger seems to express "*get down sir*," the little girl running away eating the apple represents one of the scenes that happens frequently, and which must remind us of our younger days.

No. 28.—A DRUNKEN IRISHMAN evidently elevated by copious draughts of mountain dew: he has a heroic disregard for the cares and vexations of this world. A gentleman about to enter his house, looks over his shoulders with contempt strongly depicted in his features.

No. 29.—PAST 12 o'CLOCK! A drowsy scene. The sleepy footman, with the candle falling out of his hand, comes in to inform the old gentleman, who is stretching backwards on his chair, that it is time to retire to peaceful slumber. The lady of the house is fast asleep in her chair.

No. 30.—THE CONNOISSEUR. The effect produced here by a connoisseur inspecting the beauties of a painting, holding a candle in one hand, and with the other protecting his eyes from the glare, is another natural scene, where the expression of the face, and the attitude of the body, correspond with the action. The dog beside him waiting with impatience and looking at his master, seems to ask if he is not going. The back ground with the tout ensemble forms a good effect of light and shade.

No. 31.—DEVOTION is represented by a figure praying fervently over a tombstone in the church yard. The attitude of the body and position of the arms, demonstrate the most earnest supplication for his departed friend.

No. 32.—GRANDPAPA'S SURPRISE. This a moonlight scene. A young lady is perceived in a balcony letting a reticule down to receive a letter from her lover, who is on the terrace. The Grandpapa representing an octogenarian by his figure, hides himself behind the statue of Apollo, to observe the proceedings. The little Cupid on the pedestal holding his bow and pointing with his finger to denote silence, and the tranquillity of the scene in the moonlight, seem to afford the best opportunity to the lovers.

No. 33.—THE HARD BARGAIN. A Jew broker is enticing a footman at the door of a mansion to exchange some garments. The piece of money the footman shews him, and the eagerness of the Jew holding up the article, expresses well the cunningness with which the bargain is being made on both sides, and the difficulty there is of bringing the matter to a final arrangement.

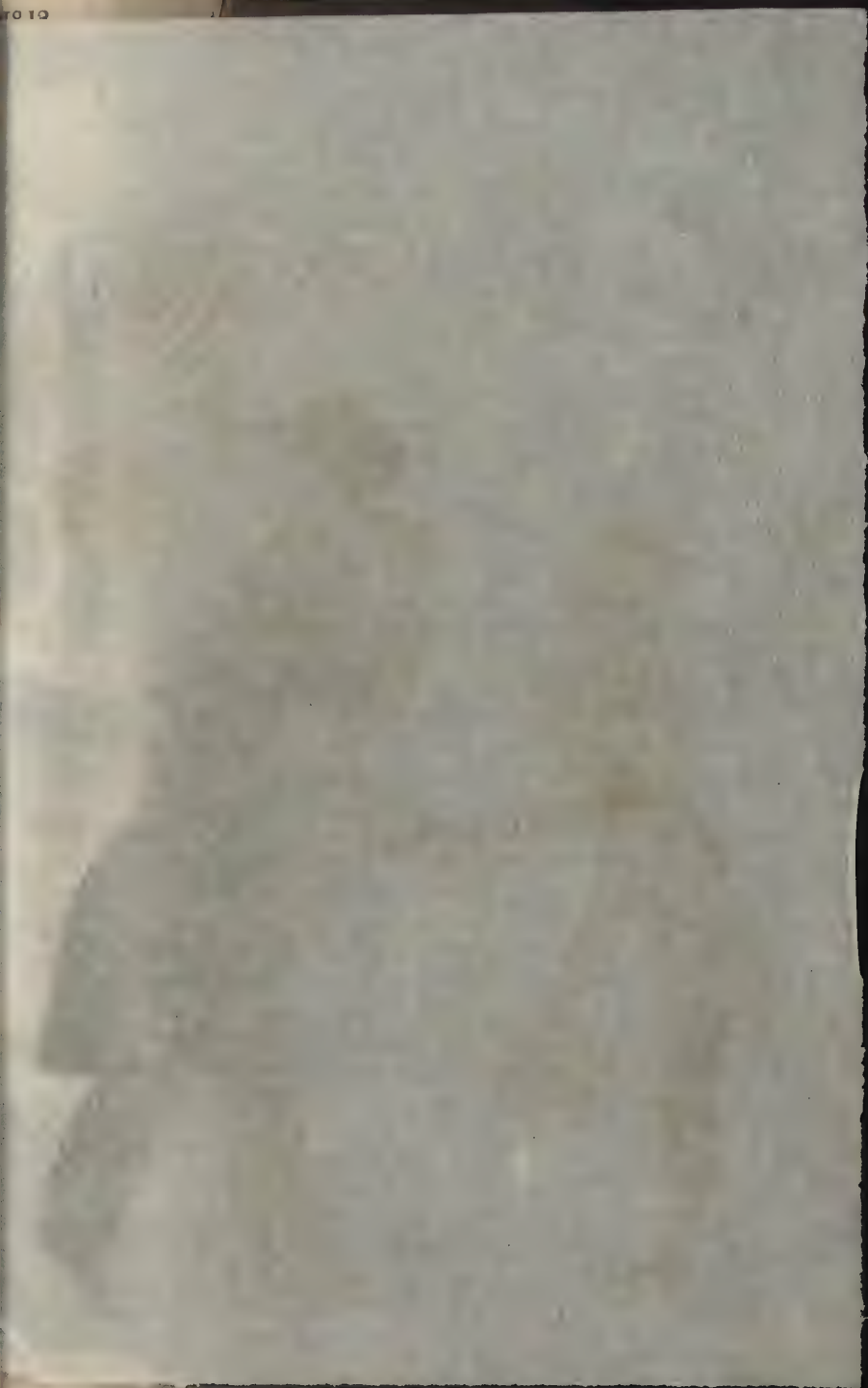
No. 34.—MAGIC LANTERN. On the first plan is an old man with a wooden leg, playing the organ, behind him a black footman is at the door—the grandmother of the family is sitting near the fire place, where a screen has been placed to prevent the glare from spoiling the effect. On her left is the show man—the nurse holding a child towards the magical effect—some children are looking and pointing at it, and others exciting a dog—and to the right are the father and mother. This piece has a good effect of light and shade.

No. 35.—A MALE AND FEMALE slave represented imploring God to deliver them from their wretched state. The man kneeling with his arms extended towards Heaven, the female holding her chains up in the like manner, and the expression of their lips, shew that their supplication is most earnest.

No. 36.—THE HAUNTED CHAMBER. Goblins of various shapes appear to be carrying on their frolics in an Antiquarian's Hall. Three of them are seen playing at marbles, a fourth sitting in an arm chair, reading a book with all the gravity of the most profound philosopher, a fifth under the form of a frog dressed in "*habit de Cour*" is most ludicrous. Chairs, presses, and every kind of furniture are turned into grotesque faces of goblins.

No. 37.—THE MISCHIEVOUS BOY, is setting on a dog to worry a cat and her kitten, the dog's attitude indicates fear and good nature, but mother puss and her little one on the table, are prepared to make a formidable defence. The ground represents a breakfast room.

No. 38.—HOW DO YOU DO? This is a familiar occurrence which every one is acquainted with. The English gentleman accosts his Parisian friend with the utmost cordiality apparently after a long separation. These attitudes at once declare the difference of nation, the Frenchman almost bent in

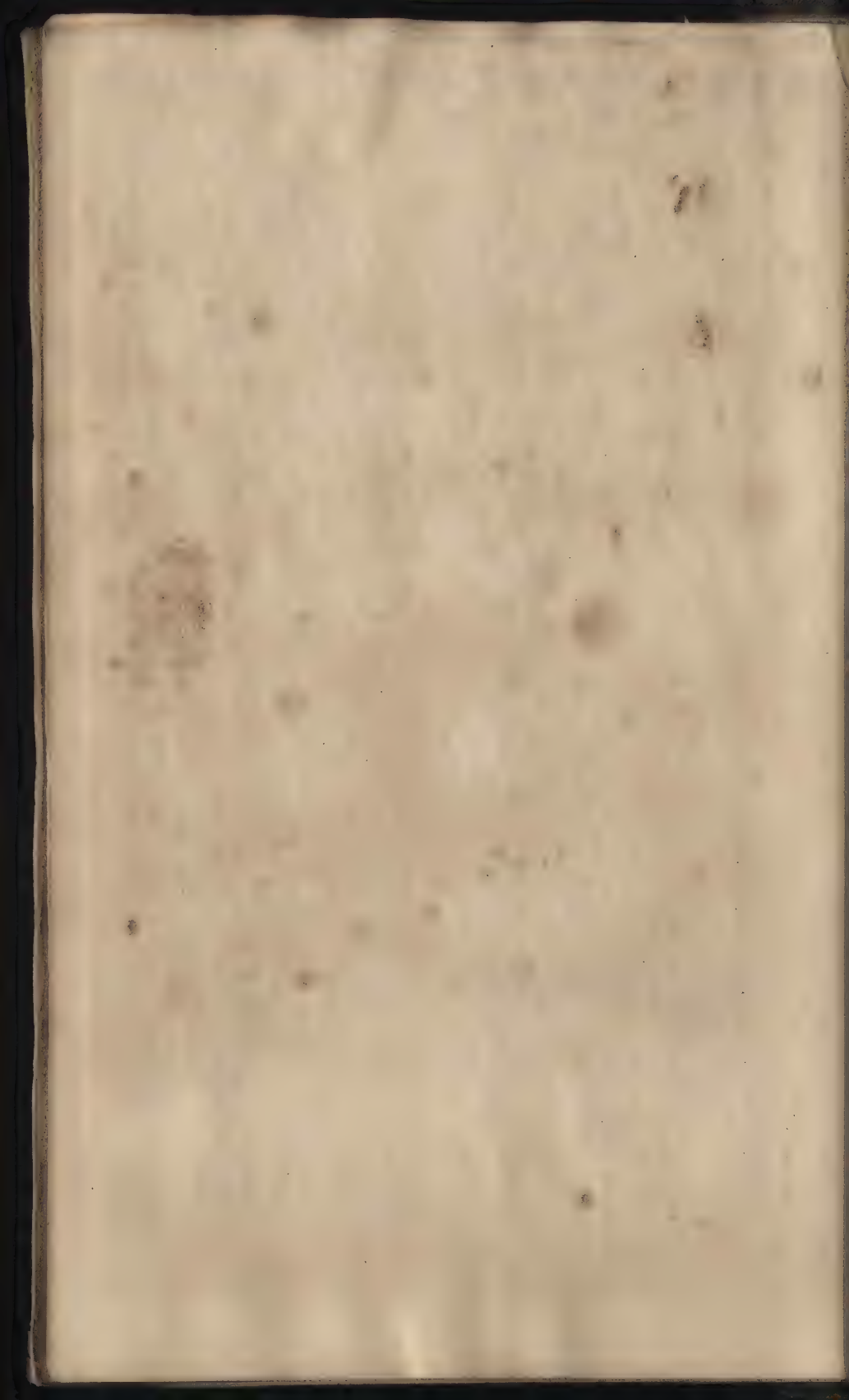


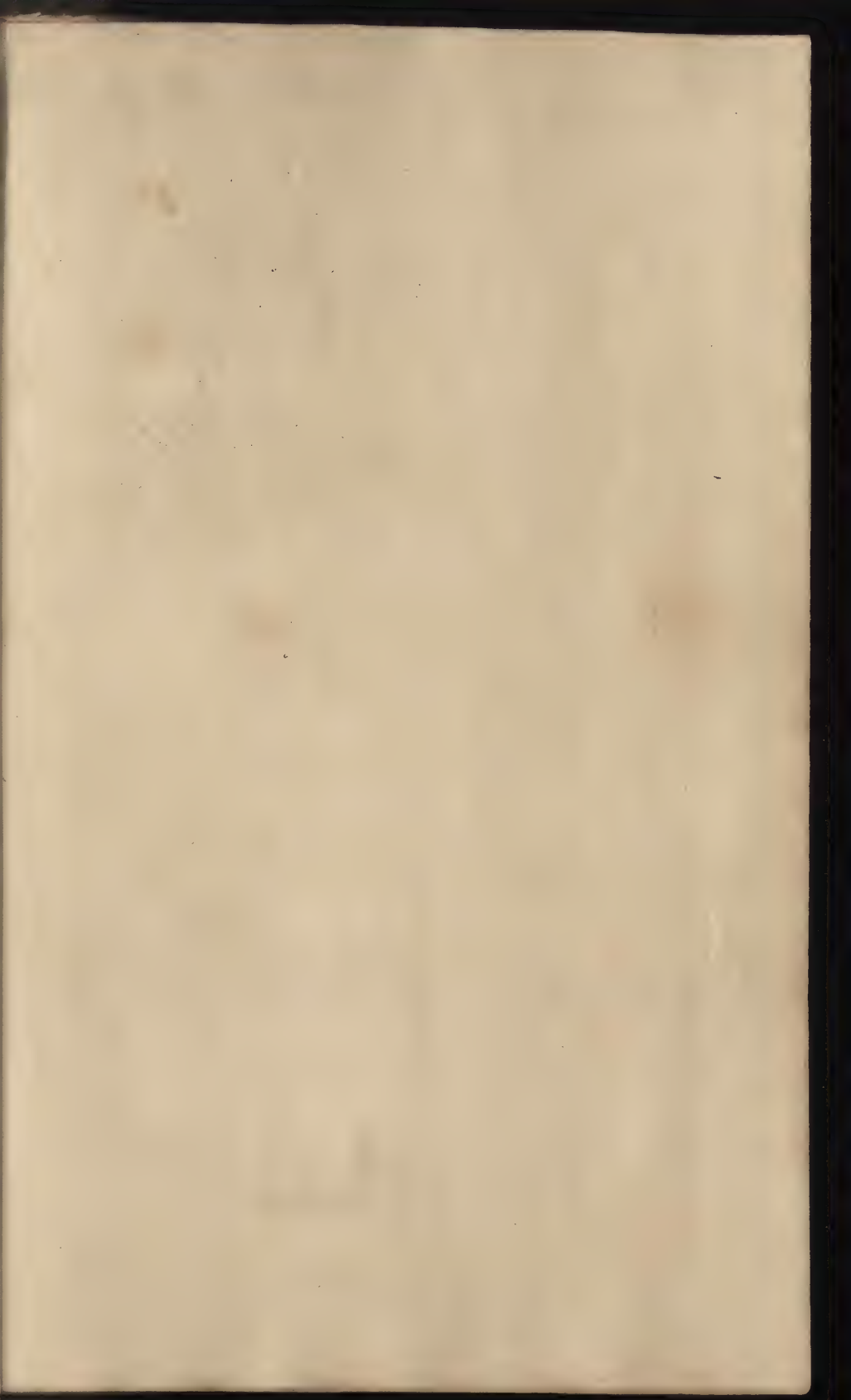


ing Edouart fecit. 1895.

Unkles & Klasen Lith 265* Mall Cork.

OH! HOW DO YOU DO?







two, is trying to extricate his hand from the warm grasp of his friend, and the expression of the faces shew the anxiety they are in, to know what has occurred since they last met.

No. 39.—THE LONG STORY, OR “NEVER HOLD PEOPLE BY THE BUTTON.” The Frenchman and Englishman are again chosen as actors in this scene. The composed station the Englishman takes by resting on his umbrella, denotes that he is forced to listen to the last word of the long story told by the Frenchman, who holds him by the button of his coat, and by the hand and position of his body, marks the determination he has made to finish what he has begun.

No. 40.—THE CHESS PLAYERS. The triumph of the old gentleman over his adversary, is told in the complacent laugh with which he beholds the doubt and disappointment of the other. His fingers seem to vibrate over the snuff-box, from the excess of pleasure at the success of his plan of check mate. See Plate No. 9, Page 25.

No. 41.—A CAMP representing Soldiers of all Arms, this scene is very much enlivened by the great variety of attitudes of men and horses, and the distinctive uniform of their arms.

No. 42.—A RENCONTRE of an Officer of the Lancers with an Officer of the Hussars. Their spirited attitudes and the fore-shortening of the horses are much admired by Artists.

No. 43.—AN ENGAGEMENT of three Cavalry Soldiers. Fore-shortening of men and horses, likewise admired for their effect.

No. 44.—A TRANSPARENT MOONLIGHT VIEW and fire effect representing the interior of a cave, where a Hermit is seen kneeling before a crucifix. The effect of the fire by the shades brought on the floor of the cell is illusive. A Pilgrim is ascending the rocky steps leading to the entrance of the cell. In the distance an aqueduct appears among the trees, and a river pursuing its course with the silvery reflection of the moon on its surface. The whole view is produced by layers of white tissue paper. For the foreground there are forty folds. The *tout ensemble*, the glare of the fire, and the soft light of the moon seen through an aperture in the rocks, is very much approved by Connoisseurs.

No. 45.—MONSIEUR EDOUARD and his two Sons in a balcony. MOONLIGHT EFFECT as No. 44.

A CATALOGUE OF WORKS

EXECUTED IN

HUMAN AND ANIMAL HAIR.

THOSE works being my own invention and execution, and as I have desisted from making them for the last twelve years, I have them in my Exhibition, merely for the inspection of Connoisseurs, and for their gratification I shall detail them.

No. 1.—A FRENCH POODLE AND A SHEPHERD'S DOG worrying a Monkey; this spirited group shews a Monkey that has broken his chain and is on the top of his box, making faces and defying the dogs: the shepherd's dog *cautiously approaches* the door of the box, and the expression of his eyes gives proof of his fear of receiving a scratch or bite from his antagonist. The French Poodle is at a proper distance out of danger barking with all his might.

No. 2.—A SPANIEL Dog, a Springer, jumping after a Pheasant, the life expressed in his eyes and open mouth is admitted by amateurs to be as close as possible to Nature. This dog alone, has taken six months labour in the execution of it.

No. 3.—A FAVOURITE SPANIEL of the late Queen Charlotte.

No. 4.—A FAVOURITE SPANIEL named Flirt, of her late Royal Highness the Princess Charlotte. This dog has been taken at Clermont, and is an exact copy of the one in the possession of the Prince of Saxe Coburgh, now King of the Belgians.

No. 5.—A LARGE POODLE DOG, lying on a carpet.

No. 6.—A MODEL OF A TERRIER DOG.

No. 7.—A PORTRAIT in bas-relief of Nelson, a Newfoundland Dog, the favourite dog of His Royal Highness the late Duke of York.

No. 8.—DO. OF A BLACK POODLE, (Moustache) the favourite dog of her late Royal Highness the Duchess of York.

No. 9.—DO. A WHITE AND BROWN POODLE DOG, do. do.

No. 10.—DO. OF A FAVOURITE MONKEY, do. do.

No. 11.—DO. OF (MUNITO) the celebrated learned Dog exhibited in England in 1816.

No. 12.—A FOX'S HEAD made with the real hair.

No. 13.—THE DOG and his Shadow, with a Landscape.

No. 14.—THE FOX AND CROW, from *Lafontaine's* Fable.

No. 15.—A FAVOURITE DOG of the late Queen Charlotte. Windsor Castle in the back ground.

MOSAIC HAIR WORKS.

No. 16.—A WOLF'S HEAD.

No. 17.—A HORSE and a Landscape.

No. 18.—A SQUIRREL made with the real hair, climbing on a tree.

No. 19 to 23.—Four Heads of Dogs.

No. 24.—Three Dogs Fighting.

No. 25.—A GREYHOUND and a Hare, with a Landscape.

No. 26.—Two FOX HOUNDS, do.

No. 27.—A Likeness of the Horse Proctor, do.

No. 28.—A SPANIEL lying down.

No. 29.—A Marine View, with a Man of War.

This performance in human hair imitates the finest true engraving, the curious may perceive with the help of a magnifying glass the cordage and men on board, the sky and waves are all executed with the same material. This work has taken at least twelve months in its execution.

No. 30.—A LANDSCAPE, with Cattle.

No. 31.—Do. a View in Switzerland.

No. 32.—PORTRAIT of an Officer, made with his own hair.

No. 33.—A Monumental Urn with willow trees, the foot of the Urn forming two profiles.

No. 34.—A LANDSCAPE, with a Fisherman.

No. 35.—Do. with Sportsmen and Dogs.

No. 36 to 40.—Small Locketts, with Devices.

After the Catalogue of the above Hair Works, they will be only interesting to Connoisseurs and Amateurs of Fine Arts, by giving a kind of explanation of the material of their composition, and the labour it has given me to invent and execute them.

When I first came to England, being obliged to support myself by my industry, I invented the Mosaic Hair Works, with which I made devices with the real hair of the person who employed me, and by practice I succeeded in imitating the lines of the finest engraving, which may be seen with a magnifying glass. The most laborious and I may say the most curious for its effect, is the Ship, No. 29, which is done with several shades of hair properly chosen according to their thickness, to represent the lines, cordage, and sky. The waves of the sea are worked by the tip of the hair split into two. This work took me about twelve months, and I accomplished it without the help of glasses, which I now think has much injured my sight.

The Likenesses I did, similar to No. 32, were done with the hair of the sitter, and it is well known that in a lock of hair, there are several different shades and different thicknesses, which gave me power to give light and shade with the same lock; and as the engraver, by putting closer or more apart, the lines formed another shade. I did many of these Likenesses. They took up a considerable time to accomplish, and were very expensive. In that time I was introduced to Her Royal Highness the Duchess of York, who was so kind as to give me her patronage, and as Her Royal Highness was very fond of Dogs, I took the likeness of them in Mosaic Hair, similar to No. 25 and 26, then by degrees I raised them from

the ivory, and made them bas-reliefs, similar to No. 7, and finished them entirely of the dogs own hair, which approached nearer to Nature, and gave more interest. By degrees I brought them to the perfection of complete round modelling, like No. 1, 2, &c. down to 6, which improvement procured me, the patronage of the Queen, the Princess Charlotte, and the first Nobility in the Kingdom.

To imitate a Dog with his own hair, I was obliged at first to model his figure with a composition of my own invention, then to prepare the hair, to imitate the different locks of the animal, and paste them one upon another so as to represent Nature. On the head and on the paws, where the hair was smooth and short, I was obliged to place the hairs one after another. I made the eyes with glass and gave them the colour and tone of those of the animals. I likewise carved the teeth in ivory, the effect of it may be seen in the group No. 1, and principally in No. 2, which is considered by connoisseurs of dogs, to be the *chef d'œuvre* of my performance in that style. From the description I have just given of my labour, it will be easy to convince oneself that in this collection of Hair works, there are ten years of very trying and tedious work. Since the death of my distinguished Patrons in that Art, I have ceased to work, my sight being greatly injured by it, and that owing to the time I was engaged in making the Likeness of a Dog, I could not find many customers who would pay for the trouble.

Independent of the foregoing Catalogue of Silhouette Likenesses, I have fifty books, each containing upwards of a thousand Likenesses of persons I have taken since I commenced, with their names, the date they were taken, and indexes that at once enable me to find the Likeness of which a duplicate may be required.

I have also books containing a great variety of Studies of physiognomy, with several groups of Horses, Military Actions, &c. &c.

A book with the eminent characters of England, one for Scotland, and another for Ireland, with one containing the whole of the Courtiers who accompanied his Majesty Char-

les X. into exile. All those Likenesses have the autographs of the individuals for whom they were taken.

There are yet persons attracted by my advertisements who expect by the qualification of Silhouette I give to my performance, to find Likenesses produced in painting, or any other way but shades; and when they enter my Exhibition Room, "What!" say they, "it is all black! Oh! we have enough of those black shades," and then with a pirouette, turn away, without taking the trouble of examining the merit of them. But no! it is black shade, and that is sufficient to frighten them. They have been so many times deceived that the thoughts of it alone is enough to scare them away. In the next chapter I shall relate and give proofs of this, by several incidents that have occurred to me of the disdain and scorn I have met with, by the cause alone of professing this Art, and I may say, as if I practised the *black Art*. I am happy to find that by degrees this apprehension vanishes, and in the third chapter, I shall describe all the advantages and honors, which have been conferred upon my works by Royalty, and the most distinguished characters of several courts, of whom I have received the most flattering gratifications in praise and token of their fullest satisfaction with my performances.

Now what I have to beg of those, who may visit my Exhibition, is, that they do not judge my works without close examination, and if they find some Likenesses more striking than others, they have only to consider, that the most striking is only produced because the sitter had stronger or more marked features than the others: and such is the case also with the outline of the figure.

The miseries of Artists which I shall detail in the fourth chapter, will give sufficient demonstration that every one is not perfectly acquainted with the profile of their friends and acquaintances, and that the most intimate are not the best judges to decide if the profile is correct, as they have always in mind the full expression, which differs greatly from those who have no marked delineation, and in that case, a comparison with the original seen in profile, will satisfy them that the contour is correct.

CHAPTER II.

THE VEXATIONS AND SLIGHTS MY PROFESSION HAS BROUGHT UPON ME.

IN laying before my readers a few anecdotes, I wish to have it understood that I do not relate them for the purpose of exposing any one to scorn or ridicule, or in the least to cast odium upon them for having acted as they did towards me. Any disregard, slights, or otherwise unbecoming treatment I may have experienced, I consider it entirely as the result of the vulgarity into which Silhouettes had fallen, than as an intentional want of politeness on the part of those who employed me.

It was the case as I foresaw, when I began to cut Likenesses, that I would be shunned by many in society; for I could not walk in public with a lady on my arm, without hearing such remarks as these "Who can she be—that lady with the black shade man." Ironical conversation usually ensued, and expressions of a lessening tendency, were often made use of.

The same disposition to cast odium on me, was displayed whenever I was seen walking arm in arm, with friends, who moved in circles of high life. I was, in a great measure, an outcast of society. Every one frequenting my company, was sure to be slighted as vulgar; and regarded with looks as black as the paper of which I made the Likenesses. It went so far that, being in the habit of walking at the wells of Chel-

tenham, and accustomed to go to the Balls at the Rotunda, I was forced to deprive myself of the pleasure of being with my friends in these places; because every one who knew me in my professional capacity, looked upon me as one who aspired to a position in society to which he had no right.

For these reasons, and to avoid giving annoyance to my most esteemed friends, by my presence, I was obliged to take my walks unaccompanied by any one, and to pursue my recreations alone. On different occasions, several persons of high rank in society, accused me of being somewhat proud, as I did not seem to notice them, but rather to avoid them when I met them in the street or in society, but upon giving an explanation of my seeming neglect, they expressed their great concern and regret that I should be so unhandsomely treated.

Similar vexations shewed themselves too, even in letters of recommendation, from one friend to another, in my behalf; many instances of which I could bring forward, but I shall mention a few, which I consider deserving of notice.

Leaving Cheltenham once, for ——— a friend of mine gave me a recommendatory letter to one of his particular friends in that town. On my arrival, I delivered the letter, and he received me in a better manner than ever I was received since I began taking *black shades*. As this friend could not recommend me a suitable lodging, we went together to the Editor of a Newspaper, to whom he spoke, and then presented me to him: this gentleman welcomed me in the kindest manner, and told me, very politely, that any thing he could do to oblige me, he would; upon this we all went to the Governor of the Castle who, as the Editor said, had a house to let in town; as soon as we arrived at the Castle, I was presented to the Governor, who very willingly consented to let me have the house; but he made different remarks to me, such as, fearing the boards might not be strong enough for the exercise of my profession, and the quantity of people it would be likely to attract; and that indeed it would be advisable to practice on the ground floor; that the noise and bustle would not be so great, and the like.

Some other gentlemen came in, to whom the others spoke

in private, and afterwards presented them to me. In short, I began seriously to think that the good people of ——— were Amateurs of the Fine Arts; that they had heard of my performances, and were not afraid to evince politeness to a black shade man. The Governor then proposed to shew me the house, which he did, accompanied by all present.

When we arrived at the house, and that I found it suited me, I entered into the necessary arrangements and concluded the settlement. The Governor who had been a military man, asked me very good humouredly, if it were not trespassing upon my goodness, to allow him to take a round with me, adding that he had formerly taken a few lessons. I did not exactly comprehend him, but perceiving that a considerable anxiety appeared on the countenances of all present, I told him I was very sorry, that I was unprepared at the time, and that I did not usually carry my tools with me.

"Oh but" said the Governor, "surely we do not require tools, I am not afraid you will hurt me, as, of course, we shall not go in earnest."

"Yes, but I am always in earnest, and never perform without giving a finishing touch."

"Oh ho! you must possess considerable skill, to put yourself forward in such a decided way; but never mind, with your leave, I am not afraid;" so saying he took off his coat.

"Oh!" said I, "that would not be necessary, even if I had my tools."

The conversation at length, began to be very lively and goodhumoured, and all present entreated me not to refuse the Governor's request, as it was well understood that it was not in earnest. I began to think, however, that there was something very strange in their conduct; and taking my friend a little aside, (leaving the Governor with his coat off) I requested him to explain what all this signified, as it was quite clear we did not understand one another, and I wished to avoid passing for a fool, or to allow the gentlemen to amuse themselves at my expense. He himself appeared to be at a loss what to do, but said, if it were not agreeable, they would not insist upon it; and told the Governor that he had better put

off the party to another time. The Governor again said, (putting on his coat,) that it was only a little diversion, and he did not mean to offend me; but that to-morrow he would come himself with his gloves, as he was anxious to be the first who would try his skill with me. At the mention of *gloves*, with the coat off, I exclaimed at once, most assuredly gentlemen you have mistaken my profession; if you will read my friend's letter, you will see what I am. My friend then produced the letter, and read it as follows,

MY DEAR FRIEND,

"I take this opportunity to recommend to your notice Monsieur Edouart, the celebrated *pugilist*." I cried out, "No!—*profilist*!" Immediately he examined the word more sharply, and acknowledged that he had read it wrong, from the crampedness of the hand-writing. The mistake was thus cleared up to the amusement of us all.

No sooner however was my true profession made known, than I perceived a vast change take place in the deportment of those present; the black paper threw its gloomy shade upon every countenance, and in a short time I found myself alone with my friend; the others having all taken their departure. He said then, that he was very sorry at the mistake, and that he did not think those black shades would ever succeed here, as there had been several machinists before me, and that the people were quite tired of them; that it was a great risk for me to take an empty house as I had done. To this I replied, that I was fully aware of what I was doing, and that I was certain, as soon as my works would be known, he would see the contrary take place of what he anticipated. And such was the case, for in the course of four months I took about twelve hundred Likenesses, among whom were those of the highest rank in the town.

What I have stated in the beginning of this chapter, and the anecdote I have just related, will strongly exhibit the extreme disrepute into which Silhouettes fell in consequence of the bad execution of them by inferior persons; and the ex-

treme disrelish to them, impressed upon the public mind, will require a length of time for its removal. It may be well to explain the cause of the depreciated character they bear in the eyes of many persons.

Upon their first discovery, or rather when it was perceived that they were capable of affording a Likeness, every one who had the slightest pretensions to ingenuity, attempted to make them by means of shadow on a white surface, which was subsequently reduced to smaller dimensions by the pantograph. The desire to facilitate their execution, produced the invention of the Patent Machine, to which I have alluded in a former part of this work (page 10.) It was then that publicity was sought to be given to these executions, and therefore at all the corners of the streets, and in every shop window, specimens of these performances were to be found. The expense of them being trifling, great numbers were tempted to have their Likenesses taken. But experience at length, proved that it was a kind of lottery, in which people tried their fortune for a Likeness, and that it was rather a matter of chance than of certainty, if a Likeness, a prize as it were among many blanks, were obtained.

Caravans or moving Repositories of Arts, were seen traversing the country from one village to another, offering to execute Likenesses in a second, by the Royal Patent Machine, and to give frame and all for six-pence. These brilliant displays, failed not to attract notice, and in consequence many went, in expectation of obtaining what was announced in such pompous terms. These expectations formed on such a slender foundation, were speedily rebutted with disappointment, and curiosity set at rest, was quickly replaced by disgust. However, as something was wanting to revive the expiring taste of the public for these black shades, some of the manufacturers introduced the system of bronzing the hair and dress. To what species of extravagant harlequinade this gave rise, the public is sufficiently aware, and which I have endeavoured to describe in page 24. The impression they make now is only in proportion to the number of persons who are incapable of judging them according to their just degree of merit.

Had these shade Likenesses, at their appearance, been taken in hand by Artists of skill and judgment, and who were able correctly to represent Nature; they would long since, have been placed in the rank of Art which they justly deserve, and the esteem they would be held in, would be far superior to what it is at present. But on the contrary, for reasons explained in page 9, they met with the utmost neglect and contempt, from Artists of ability who left them to the management of persons incapable of discriminating between a horizontal and perpendicular line. The consequence was, that they were made by any one who chose to put himself forward as a Profelist, without proper qualification; and finally they were branded, as it were, with the mark of vulgarity, to complete the measure of disrepute.

Efforts have also been made to cut them with the scissors; the spirit of imitation will, no doubt, induce many more to try their hand in this way too; but ill success will surely be an attendant upon these attempts, that indicate neither talent, nor ideas of proportion, nor power of correct delineation in the maker of them, when, comparison will be made with those that are faithful and spirited copies of nature. Comparisons thus properly instituted will have weight in the judgment of Amateurs and Connoisseurs. Performances like the family in a row, (page 17) can afford pleasure only, to those who have not had an opportunity of comparing the good with the bad.

After the above observations, it will not appear wonderful, if those professing to take Likenesses in black shade, are regarded and treated with the same consideration as the exhibition of paltry conjuring tricks in a penny show.

For my own part I have had my share of unbecoming treatment, by which sometimes my feelings were hurt. In fact, the rough and disdainful manner in which I have been received by some who employed me, could not be other, than hurtful to the feelings of any one; but yet, I do not mean to say that I am offended with the persons who thus conducted themselves towards me. I do not represent myself as harbouring particular resentment, against those whose behaviour has been the subject of my remarks. It is for the sole pur-

pose of holding up to view the errors into which, many have been led by the vile executions of black shades, and consequent low rates at which, they were disposed, that I make those observations. I do not wish that it should be, for one moment supposed, that I require the punctilio of politeness, and the nicety of refined good breeding to be observed towards me. It is merely to clear away the prejudices that have been heaped upon Silhouette Likenesses, through the imposition of some who were ill-qualified for the art, that I have made use of strong expressions in the foregoing pages.

On my departure from London, for——, towards the end of 1829, an eminent doctor, a zealous patron and friend of mine, (I say friend because I wish to acquaint those who place me on a level with the caravan man, that there are personages of distinction in high society, that I may call so,) gave me a letter of introduction, to a gentleman of great eminence at the bar; to whom, he recommended me very warmly and made use of very handsome terms in speaking of my talent.

With this letter, I considered I might venture to present myself to his notice, without incurring the risk of a bad reception. On the first of January, having completed my arrangements, I called upon him; it was 12 o'clock at noon; the servant told me that his master had not yet risen, having gone to bed very late the night before. I called again at three; and I was informed this time, that the master was engaged; but while I was speaking to the servant and telling him that I had a letter for his master, the gentleman himself crossed the passage where I was, and on perceiving me, came forward to know what I wanted; when he understood I was the bearer of a letter from his dear friend, he immediately ushered me into his parlour, and having very kindly desired me to be seated, asked permission to read the letter; the *sourire agréable* that brightened over his countenance when opening the letter, faded by degrees away, while reading it; till at last those agreeable features turned into a long serious face. So apparent was it; that I could not but perceive, that my black paper business was again playing its tricks upon my poor self.

He had no sooner read the letter, than he rose and with a forced kind of politeness, as if he were discharging a poor petitioner, told me, that he was in a hurry, and could not stop any longer with me; and with an *honnête défaite* added, that if I left my direction, he would call; which very politely he never did.

I made a resolution from that time never again to be the bearer of letters of introduction, in consequence of the unfavorable reception they met with.

I have no doubt this gentleman of ———, thought that this letter was an introduction to a client, and his disappointment on perceiving that it was only "*shadows*;" produced the unexpected and unmerited reception, to his best friend's "*recommendé*."

Whenever I have to take lodgings, I am at first very well received; and to induce me, every advantage of the construction and situation of the house is pointed out to me, in fact, my attention is drawn to every thing that renders the place a desirable residence; but when I enter upon the arrangements required in respect to my profession as an Artist, I am asked, what branch of the Arts I profess; I say taking Likenesses.

But in what style, Sir? Is it painting, sculpture, or in what way?"

I am at length compelled to explain that they are Likenesses in Silhouette or black shade.

"What! black shade sir, these common black shades! I would not for the whole world, have them taken in my house. No sir! I cannot let you take my lodgings!"

It is in vain that I remonstrate; that I say it is not the common shade; and that I receive only Nobility and Gentry into my place; but I cannot persuade them to retract their misconceived opinion of my profession. It is impossible to remove the strong prejudice they have imbibed against them, and I am obliged to seek a residence elsewhere.

This was the case at Cambridge, but fortunately I made acquaintance with a gentleman residing there, who succeeded in persuading the neighbour of the lady who had refused me, to take me at a higher rent, and in a short time after, the ob-

stinate lady, had to repent of her conduct, as she saw, I received only the heads of the College; the Students and persons of the first respectability in the town. She came subsequently to my exhibition, and made an apology to me, saying that if she had known the kind of work, and the respectability of my establishment, that undoubtedly she would have been proud to have me in her lodgings; that the wrong impression she had taken of black shades arose from the examples she had seen, of the countless manufacturers of them, that had visited Cambridge; but she assured me, that at any time, were I again to visit the University, her lodgings were at my disposal.

The odium unfortunately flung upon my profession, in the manner I have already explained; pursued me even among the amusements of the salon, or the private evening party.

Being on another occasion, at a public ball, where there was a numerous assembly of persons, to the greater part of whom I was known. If there were any who did not know me, no doubt they soon acquired the information as to my black profession, and of course, I again experienced the usual complement of black looks. When the dancing commenced, although I could have asked some ladies who were present, and with whom I was particularly acquainted, and in whose families I had frequently danced; yet, in the view of the public, I was obliged to avoid appearing acquainted in the remotest degree, for fear of rendering them vulgar by my company. In the course of the evening, however, a great many officers came, with whom I was acquainted, and without the slightest hesitation on their part, commenced a conversation with me. I did not let the opportunity pass without observing to them my awkward situation, and we enjoyed ourselves at the various witticisms the subject gave rise to.

Once travelling from London to Edinburgh, I met in the coach two ladies and a gentleman of the same party. The conversation took a good turn, and we were very lively and seemed very happy in the company of one another. I found it very agreeable indeed, and I thought for that time, I would pass the journey entirely undiscovered. At dinner time we

quitted the coach, and I perceived an outside passenger, who had his Likeness taken by me, of course we took no notice of one another, as on my part it would have been *impertinent*, and on his, it would have been *vulgar*. I did not care at that instant, having good company with me inside the coach; but those pleasing reflections were very soon ended; as I entered the dining room following this gentleman, I found that he was a friend of the inside passengers and as may be supposed, enquiries were made, which brought to light what I so much dreaded, and coolness took the place of the amiability and kindness which a short time before I experienced from the ladies and gentleman. They had been informed who I was, and after I had made a few questions, and spoken about the country we had passed, the coldness of manner, and the reserve towards me, which I could not avoid noticing, shewed at once, that I was to expect but little conversation during the continuation of my journey; and having stopped for about half an hour for dinner, I went out and made an arrangement with the guard, to put inside the coach in my place an old sailor, one of the outside passengers, which arrangement I am sure was more pleasing to the party. The weather was fine, and I preferred passing the night outside than to be with people who thought my company disreputable.

Not long ago, going from Cork to Killarney, I had quite a different fortune. I met in the coach a very amiable gentleman, the conversation was very amusing and interesting; a great variety of subjects were introduced; of course he perceived that I was a foreigner, and seemed desirous to know who I was, from the knowledge I evinced of so many public characters, and private families. I indeed must say, it was the first time, since I travelled in England, Scotland, and Ireland, that I met such an agreeable "*compagnon de voyage*;" but I was not without fear that a change for the worse would take place, as soon as my profession should be disclosed; I therefore was very careful not to allude to any thing, that would lead to its discovery, even my servant who was on the outside of the coach, had been instructed not to mention my name or profession to any one.

When we arrived, we dined together with another gentleman, a friend of his, who was in the coach with us. The dinner was enlivened by cheerfulness and good humour; next day we went to a Stag Hunt. I did not know how to begin mentioning my profession to him, and I was extremely anxious that he should have this information from no one but myself, lest it should have the effect I wished to guard against; therefore I began by relating my arrival in this country, and the small sketch I gave him of my life in England, made him I may say a friend, and I found in him a gentleman of liberal mind, and totally unprejudiced. Our friendly acquaintance has continued ever since.

When at Dublin, I met some gentlemen whose Likenesses I took, they were presented to me by a friend at whose house I saw them several times. Their desire to oblige me was so great, that they engaged me to pay a visit to —, and said that they would introduce me to all their friends (who according to what they said were very numerous;) in a word by their pressing demonstrations of friendship, I was obliged to promise that I would avail myself of their kindness; they even said that I was to call on them on my arrival, and they would assist me in finding suitable lodgings. As I would not intrude upon their goodness, I did not pay them a visit until I was quite settled, and one day I called at their residence and enquired of the footman who opened the door, if Mr. —, Jun. was at home; on being answered in the affirmative, I was ushered into a room, where one of the very kind gentlemen was sitting with his father, and at first presented me to him, informing him that I was a friend of Mr. — of Dublin, who by the bye was an intimate acquaintance of the father's. The old gentleman came forward, shook hands with me, and enquired after his Dublin friend. After this, the son told him that I was the Artist who made his Likeness; immediately the old gentleman turned his back to me, went to his table, and resumed his writing, at which he was employed when I came in. Then the son enquired about my business, if I had found a lodging, and if I knew many people in the town; when I mentioned the names of some of the leading

persons of the town and environs, the father, without looking off his paper, asked his son with some surprise, "Does he know all those people? How could he make their acquaintance?" In fact he interrogated his son as if I was not present, or rather, as if I was a common porter, or again, as a poor petitioner whose assertions he doubted. I shall abstain from making any remarks, but shall leave it to my readers to decide, if the black shades did not here produce an unfavourable impression on the old gentleman's mind, and also communicate their influence to the sons, who never called on me during the time I remained at ——. If my feelings were not in a great measure formed to this kind of reception, the above-mentioned conduct would certainly have an effect upon them, but happily knowing the source from whence it arises, I smile at what has passed, and think the matter no longer worthy my attention. It is needless to add that I did not stop much longer, after the question of the old gentleman to his son, I bowed to him and retired accompanied by his son who came to the door asking me my direction.

It would not be possible for me to relate or even to remember all the various humiliations I have from time to time received, occasioned solely by the prejudice against my profession. In the families where my intimacy required that I should visit, I have sometimes observed that it was rather irksome to my acquaintances to present me to their friends as a person who professed taking Silhouettes, which being in general not well understood, required some explanation as to what they were; this explanation however had this effect upon many, that it caused a reserve of manner towards me, and a certain degree of surprise which seemed to say, "what has a professor of black Likenesses to do in society?" This I can assure my readers was the effect I have often been made sensible of, in the conduct of a number of persons who were utter strangers to the merits of my profession. Frequently indeed, I have seen it a difficulty not to be surmounted by some of my friends. But as I am not very unreasonable, I begin to be accustomed to this kind of demeanour, and I trust that in a short time, when my works shall be more

extensively known, this unfavourable feeling will wear away, and never make its appearance to be an obstacle in the way of the good-will of any individual.

I am determined, always to sacrifice my feelings, for the sake of promoting an Art totally unknown to the public, previous to my undertaking it—by saying unknown, I mean, that Nature was not accurately imitated, as it was only carried on by persons (making certain exceptions) who were incapable of drawing the attention of connoisseurs. It cannot therefore, be a matter of astonishment, that a species of degradation should have been affixed to the professors indiscriminately, and that I should have been involved in the crowd, and have received treatment in proportion to the esteem the inferior performances created for themselves. At all events, I can say, as my countryman, when upbraided wrongfully and slighted without cause—“*J'ai un habit de toile cirée*,” as much as to say, that whatever fell upon it, would never penetrate.

CHAPTER III.

ADVANTAGES AND GRATIFICATIONS I HAVE RECEIVED IN MY PROFESSION.

IN this Chapter I will shew to my readers, that if my profession has brought slights on me, it has also brought many gratifications, and patronages of the most distinguished and eminent personages of this country and the continent. I may shew in my books the Likeness of the late Duke of Gloucester which I took in Cheltenham, in 1829, His Royal Highness was so pleased with my performances that I was honored by his patronage, which may be seen by the following letter.

Cheltenham, 12th August, 1829.

MR. W. F. FORSTER is desired by the Duke of Gloucester to convey to Mr. EDOUARD His Royal Highness's approbation of the Likenesses he has executed for him, and in answer to his request, he has great satisfaction in forwarding him His Royal Highness's permission to avail himself of the expression of his approval.

His Royal Highness's Likeness is to be seen, Plate No. 2, at the commencement of this work.

At the end of 1830, Charles X. Ex-King of France and Suite arrived at Holyrood Palace. The Nobility of Edinburgh were desirous that I should call and pay my respects to His

Majesty, as is customary in my own country on the first of every new year. A feeling of ill-will towards the Bourbon family still lingered in my bosom, remembering as I did, the losses I had suffered in consequence of their restoration to the throne of France; and I felt much disinclined to acquiesce with the wishes of my advisers. About this time I lent a few of my public character books, to some ladies who visited Holyrood. In the interval, a French lady and gentleman called upon me, and asked if I had any objection to take the Likenesses of the French Royal Family. I must observe that I was inclined at the time to consider the lady as one of the attendants. I replied that I had indeed no objection whatever; but that I could not go until evening. She expressed herself satisfied with this, and added, that she wished me to come that evening if I were not engaged. I then requested to know to whom I was to present myself at the Palace.

"That is true," said the lady, "you may enquire for the Duchess de Ganteaux, Governante of Mademoiselle."

"Very well, Madam, but to whose name shall I refer, on addressing myself to the Duchess de Ganteaux!"

After some hesitation, she replied, "you may say, from the Duchess de Berri."

On being thus acquainted in this disclosure with the rank of my visitor, I presented my respects to Her Royal Highness, and promised to be punctual to the hour appointed.

I arrived at Holyrood, and found the Duchess de Ganteaux waiting to present me to the King. On my entering the saloon, His Majesty was pacing up and down, and was then only a few steps from the door. The Duchess said, "*Voilà le Roi*," and presented me. He addressed me in English, when Madame de Ganteaux reminded him that I was a *Frenchman*; at which he seemed extremely pleased, saying, that he could the more freely converse with me. Indeed on some further conversation, I found him quite a different person to what I had been led to expect; and I must confess, that his affable and conciliating manner completely dispelled the unfavourable feelings I was previously disposed to entertain against him. After some questions on his part, he asked me

to follow him, and that he would be the first person to sit for me. The whole Royal Family attended by the suite, nearly forty in number, formed a circle, in the centre of which the King and myself took our stations. By mistake I took a paper of four folds, in place of *one of two*; and as I had begun with it, I continued and cut the Likeness. As soon as I had finished it, the little Prince (the Duke of Bordeaux) took one, Mademoiselle (his Sister) took another, the Duchess de Berri another, and I kept one, on which I was employed in giving the proper expression of the face, and which I afterwards handed to the Duchess d'Angoulême. They were all unanimous in declaring that the Likeness was perfect, and that I had represented His Majesty in his usual mood of thoughtfulness in walking about the room.

I took in succession, the Duke d'Angoulême—the Duchess d'Angoulême—the Duchess de Berri—Mademoiselle—the Duke de Bordeaux, &c. &c. While I was engaged taking the Likeness of Cardinal De Latil, I observed a Silhouette under his foot, and picking it up, I exclaimed, “*Oh ! voilà un Roi tombé, et encore celui qui est corrigé ;*” the Duchess de Berri who was always near me, repeated my exclamation in the hearing of the King, who was passing; he turned his head towards us, saying in an impressive manner—“*Un Roi tombé et corrigé en vérité !*” The tone in which these words were delivered, plainly evinced in what manner the accidental sentence was felt; and applied by himself, though, at the same time, it was not without some good humour that he made use of the *double entente*. Many of the Court observed it, and deeply sympathized with the sentiments of the exiled Monarch in reference to his present position in the world. I felt considerable regret at having inadvertently been the cause of the unpleasant retrospections, which must have occurred to the minds of those around, from the expression used by His Majesty. The evening, however, passed with much good humour, for every one seemed perfectly at ease. Indeed, *le petit mot pour rire*, was not spared. It was the appearance, rather of a domestic family party, than an assemblage of the principle persons of one of the first Courts of the age. All

the kindness, and liberal attention I received from the Royal Family and Suite, will always be associated in my remembrance, with recollections never to be forgotten. I took a great quantity of duplicates of the Royal Family, and numberless ones of the young Prince, and his Sister; and during my stay at Edinburgh, I was a daily visitor at Holyrood, and my Exhibition room was very often honored by their Royal presence. I left Edinburgh for Glasgow, a few months before their departure for Germany, and I shall not forget, that in taking leave of His Royal Highness the Duke de Bordeaux, he asked me very kindly, if by chance he were returning to France, I would go to see him? My answer of course was, that if I were near, and could be accepted as one of the Suite, I would accompany him; upon which he replied, "Well, if you do, I shall make you my Black Knight, making an allusion to my profession." In the latter end of September, I returned to Edinburgh to take my leave of the Royal Family, then embarking for Hamburgh; and I must say, that I saw them depart, not without feelings of regret.

I have the fac-simile of their hand-writing, and a kind of small Biography annexed to each name; as I cannot here give the fac-simile of their signatures. I shall insert for the curious, the Biographical sketches.

CHARLES.

Charles X.—(Count d'Artois.) Born at Versailles, the 9th October, 1757, King of France and Navarre on the 16th Sept. 1824, crowned at Rheims the 29th May, 1825; Married on the 16th November, 1773, to Marie Thérèse of Savoy, Princess of Sardinia, who Died the 2nd June, 1805.

LOUIS ANTOINE.

Louis Antoine, Duc d'Angoulême, Born at Versailles, the 6th August, 1775; became Dauphin on his Father's accession to the Throne of France; Married the 10th June, 1799 to Marie Thérèse Charlotte of France.

MARIE THERESE.

Marie Thérèse Charlotte of France, Duchesse d'Angoulême, (Madame la Dauphine,) Daughter of the unfortunate Louis XVI., and Marie Antoinette of Austria; Born at Versailles, the 19th Dec. 1778.

CAROLINE.

Caroline Ferdinande Louise, Princess of the Two Sicilies (Madame Duchesse de Berri) Born the 5th Nov. 1798; Married the 17th June, 1816, to the lamented Charles Ferdinand d'Artois Duc de Berri; became Widow the 14th February, 1820.

LOUISE.

Louise Marie Thérèse d'Artois, (Mademoiselle) Daughter of the Duke and Duchess de Berri; Born at Paris the 21st Sept. 1819.

HENRI.

Henri Charles Ferdinand Marie Dieudonné d'Artois, Duke de Bordeaux, Son of the Duke and Duchess de Berri; Born at Paris the 29th September, 1820.

I have many other interesting occurrences to relate, which took place at Holyrood, I shall reserve them for a future period.

After having taken the Likeness of every member of the Court of Charles X., I placed them in a particular book, with the autograph of each individual, and I insert here a copy of the letter, his Majesty ordered to be addressed to me in his name by his private Secretary, Baron Bourlet, on account of this book.

Holyrood House, 11th Aout. 1831.

MONSIEUR,

J'ai l'honneur de vous renvoyer le livre dans lequel vous avez eu l'heureuse idée de rassembler les silhouettes parfaitement ressemblantes de S. M. Charles dix, de toutes les personnes de sa famille, et des français qui les accompagnent.

Sa Majesté m'ordonne de vous faire connaître qu'elle a partagé la satisfaction que vous avez fait éprouver à sa famille, en réunissant dans un même ouvrage, les traits si fidèlement reproduits de nos princes et de leurs dévoués serviteurs.

Je me félicite, Monsieur, d'avoir à vous adresser les expressions de la satisfaction de Sa Majesté, et je le fais avec plus de plaisir encore, en pensant que vous êtes comme nous, Français, et par votre naissance, et par vos sentimens.

Agréez, Monsieur, l'assurance de ma parfaite considération.

Signé

BON. BOURLET.

MR. EDOUARD,
No. 99, Princess-Street, Edinburgh.

A translation of which is here subjoined for the convenience of my readers.

Holyrood House, 11th August, 1831.

SIR,

I have the honor to return you the book, in which you have had the happy idea of collecting together the strikingly correct Silhouettes of His Majesty Charles X., of the members of his family, and of the natives of France who accompany them.

His Majesty has commanded me to inform you, that he participates in the satisfaction you have afforded his family, in uniting in the same production, the Likenesses so faithfully executed, of our Princes and their devoted followers.

I feel happy, Sir, in having to communicate to you, the expression of His Majesty's satisfaction, and I do this with still greater pleasure when I consider, that you are like us, a Frenchman, both in birth and sentiments.

Receive Sir, the assurance of my perfect consideration,
Signed,

BON. BOURLET.

MR. EDOUARD,
No. 99, Prince's-street, Edinburgh.

After this kind reception of the Royal Family, it must be very easily understood, that if my work had not been worth their notice, certainly they would not have given me encouragement. The public characters they had seen at first were not at all known to them, and it is only by the natural and easy attitudes, and the expressions of different preachers and orators, that gave them proof what I could do; they employed me for taking Likenesses, and the numberless quantity of Duplicates I took which were sent to the Continent, is another proof that I did not disappoint them. I received the most complimentary tokens of the whole Court, and every one agreed in the opinion that they never had seen Silhouettes approach Nature so near as those I made for them. They had seen a great quantity of those common black shades in Paris, and they had also a great dislike to them, which was soon removed when they saw the nature of mine.

It will appear very ostentations on my part to report those praises, but if I do so, it is merely for the sake of destroying the bad impression existing towards Silhouettes; and to bring forward an Art which has great interest when executed with spirit and talent. Certainly if the great personages for whom I have worked, coming just from France, where as it will be allowed, the Arts are much more cultivated than they are here, have liberally patronized me, it must be regarded as another proof that Silhouettes are not deserving of disdain. And if those persons, who have been deceived by the common black shades, would take the trouble of inspecting my exhibition, they would soon become proselytes to what they despised so much before.

I have to rank in the number of my patrons, some of the first nobility and gentry in England, Scotland, and Ireland, of whom I received the kindest regard and testimony of their satisfaction of the works I have executed for them. Though I have reported the slights I have experienced, I have yet more to say concerning the most cordial and hospitable receptions I have met with, in many distinguished families, which I shall never forget. It would not be becoming to denominate those who have been so kind to me, suffice it to say I have found in them a disposition for encouraging talent.





August 1864

Printed & Published by J. H. M. van der Meer

John H. M. van der Meer

Vice-Commodore Royal Cork Yacht Club

I annex here the Likeness of a Gentleman well known for his liberal patronage to the Arts. It is with his kind permission that I have thus represented him, in a seafaring dress, being the Vice-Commodore, of the *Royal Cork Yacht Club*, he is represented here speaking to JOHN BALL, the Steward of his Yacht the COLUMBINE. Here the respectful attitude of the man speaking to his superior is well expressed, and the easy and elegant figure of the Vice-Commodore, is allowed by every one who has seen it, to be very correct. I need not remark that I was kindly received at Foaty, it is too well known by all those who are favored by his esteem, that there is no bound to his exertions in making an Artist welcome in his hospitable mansion, and that he considers it a pleasure in recommending to his friends, those who have the good fortune to be noticed by him.

I could neither enumerate nor describe the attention I have received from real connoisseurs and amateurs of the Fine Arts. All the disadvantages I have detailed with numberless others which I have abstained from mentioning, are nothing in comparison to the advantages, my profession as black as it appears at first, has procured me from eminent personages in the Nobility, the most distinguished public characters in the Church, the Bar, in Literature, or the Army—those advantages I repeat, encourage me more and more every day, to continue a profession which gives me so much knowledge of life, and at the same time affords me the opportunity of making observations on the manners and habits of the country I visit. I have no sooner arrived in a town than I have the principal inhabitants. My works are presented to the first families, and in a very short time after I am acquainted with almost all their connections—I may travel in any country I like, and I feel assured that my profession will meet with success if I am enabled to exhibit my works. My collection increases daily, and my name becomes more known. I see the country to the greatest advantage. I receive information from those who honor me with their patronage. And how great will be my gratification when, having finished my professional tour through the United Kingdom, I shall

exhibit to the inhabitants of London, where I intend to fix myself permanently, a collection of many thousands of public characters, of England, Scotland and Ireland. It will be a source of delight and amusement, and I may say with feelings of pleasure, that the Scotchman and the Irishman who has inhabited London for many years, will be able to see the likeness of long separated relations, friends, and acquaintances, and for a trifle they may possess a fac-simile of their features. In course of time, should health permit, I intend every year, after the London season, to visit a foreign Court, and try to have the distinguished characters, which shall be added to my collection, having determined that the above-mentioned city shall be made my fixed place of residence.

I am so much attached to my profession, and the success which attends the execution of it, inspires me with so much confidence, that I here declare, as long as my faculties will allow me, I shall continue it. The only interest that induces me to pursue it, is the desire I have of establishing the foundation of an Art which may yet be brought to greater perfection than it has come to under my hands. I am confident that but few would in my situation, prefer an idle life, to that which I am engaged in at present. It may certainly appear to some, that I make a slave of myself by the privations I am forced to endure to be able to keep in order and regularity the immense collection I possess. Those privations will ultimately turn to my advantage, for, a life regular in diet and amusement, will doubtlessly prolong my days.

CHAPTER IV.

THE GRIEVANCES AND MISERIES OF ARTISTS.

HAVING professed several works of Art since my arrival in England, I have made the acquaintance of a great number of Artists, among whom I may reckon some of the first merit. I have been able to judge and am capable of detailing in some measure part of the grievances and miseries which arises in their intercourse with the public in general. It is not my intention to designate in my observations any individual in particular, with whom I have had to deal; nor in relating some of those grievances, do I intend to point out any person who may have acted in any manner alluded to in the following pages. I am fully convinced and it is easy to suppose that many have acted without the least intention to hurt, or to cause injury to the interests or welfare of an Artist. But it is very true that some persons knowing the terms of an Artist and aware at the same time of the kind of labor he has to perform, can never be satisfied with the fulfilment of his engagement, but consider themselves entitled to use him as a tool to perform all their caprices; and others conceive they never can get work enough for their money, as after all has been done, and that they seem satisfied, they must return again to the Artist with a load of observations made, too often by persons void of all judgment in what is good or bad, (*i. e.*) who do not possess any qualification to give their opinion from want of knowledge in the Fine Arts.

The Anecdotes which I shall relate, will prove this assertion, and if any one should find himself offended at my remarks, I have only to beg of them the favor to have those remarks submitted to the opinion of liberal persons, and not to judge again in an arbitrary manner.

What is more distressing to an Artist, than to encounter the observations of those who are not pleased with their own features; they have to struggle against the observations of those who wish to pass for judges, and who have not the least idea of what is delineation of a figure or rules of comparison; giving their opinions, some to please the person whom they regard, and others to show that they are competent judges. For example, it has happened to me very often, to take Likenesses in Society where there were great numbers of spectators; at first I suffered a good deal, by taking the Likeness of the principal person, and when finished I allowed the sitter to look at it, and if by chance, (as it could not be any other way, nobody being able to judge of his own Likeness in Profile) it was not found pleasing, it was directly condemned as unlike, not only by the sitter, but by all those that agreed through politeness and courtesy.

Having been deceived several times in this manner, I took the resolution never to show the Likeness to the sitter again, but to the persons present; and to prevent the influence of courtesy, I took them one by one aside, and begged them to write on a piece of paper, the observations they had to make upon the Profile; these I folded up separately, by which means I found out their contradictory opinions. Amusing it was, after this operation, to read in one, that the nose was too long; in another, that the mouth was too much open, and the brow too prominent; in another, that the nose was too short and too thick, and the forehead too high; in a word, they were all contradicting one another; and if it had been worth the trouble to shew the *pour et contre*, I am sure the Likeness had been if possible more than perfect.

This is to show that every one does not see things in the same light; and that some being asked for their opinion, if they are not able to judge, or if they cannot perceive any

thing to find fault with, they make a guessing observation that has neither head nor tail, to show that they know something about it. What must be the situation of a poor Artist, when after having exerted his utmost skill and talent, to please his employers, to have his work thus vilified.

I have several times remarked, that when a party looked at a Likeness, and that the principal person made some observation against it; all agreed, even those who were too far away to see it. Does it not clearly shew, that many persons, influenced by the opinion of another, allow their better judgment to be sacrificed to good breeding, not wishing to contradict a superior; for I have known people who would have approved of the Likeness had they been alone; but would not declare their opinion, because the leading Lady or Gentleman said in a decisive manner, "Is not that nose too aquiline? is not that mouth too open? am I not right?" This tone of ascendancy at once forced them through delicacy to approve of those observations, even contrary to their own judgment.

Is it not to be lamented that politeness should be preferred, when it goes so far as to destroy the reputation of a work, and to prevent the Artist from reaping that reward which is his due? The mischief does not end here, for when they return home, and when among themselves and visitors, the conversation runs about the Artist; then it is observed, "Oh we have been this morning to look at some Likenesses;" and the superior will say to those who have not seen them, "I found the nose too aquiline, the mouth too open, and certainly I was right, because Mr. B—— who is a great connoisseur agrees with me in my observations." This then goes abroad; prejudice is brought against the work; and the prejudiced, who see the picture afterwards, are induced to be unjust, in order not to pass in that society as an ignorant person.

Another proof, that it is not every one that is able to judge of a Likeness, is, that when in a gallery of pictures, I have seen them take one for another, and even Likenesses of persons known to them; some to shew that they know something about it; for example, having heard, we will suppose, that the Likeness of Mr. O'CONNELL was in the room; at first they

take any one, Sir WALTER SCOTT, for instance, or any other Gentleman for Mr. O'CONNELL; one or two come, and approve of it, 'till a real judge shews their mistake; that does not correct them, they go round the Gallery, and make similar false judgments, and speak *a tort et a travers*, without the least knowledge of what is features or expression.

There are some who at first exclaimed there is Mr. B—— and when they come near, wishing to shew their judgment by making some observation; they say—"Oh but it is not like him at all; his nose, his lips are not the thing, his figure is too big—Oh! it is too tall for him." Now, I want to know if it be not insupportable to see persons of that description, who recognise the Likeness at first when the name is not written on it, and who do not know that it is in the room, and find fault with it: how can it be possible, that if it were not a Likeness, that it could be discovered at once by any one! Those persons may be placed amongst the class of those who must give their opinion good or bad; and who, too often, are the head of parties; which is very prejudicial to Artists.

It is for this reason, that in my Gallery which is composed of above 50,000 Likenesses, I have put the names under each of them; First to prevent those disagreeable mistakes, and Secondly not to be obliged to have any one to explain the names one after another. Some persons will ask me, "why, if the Likeness is good, do you put the name?" I shall reply, for the reasons above specified.

Is it a matter of consequence to a person, or a real judge, whether the picture is named or not? Will that influence his opinion? Will that take away the interest the picture may possess? No! it will not, it cannot! because he is to judge; what is it to him, whether he does, or does not know it before hand.

Another observation I have to make about the necessity of putting the names in large Galleries of Likenesses, is, that when a person is not a very good judge, and takes one for another, it is difficult afterwards for him to agree that the Likeness is correct, as his first judgment has been deceived.

It is not an easy matter to discover the likeness of a great many Portraits, principally when the features are not strongly marked. It is true that a great many are known at once, by their striking figure—one by the stoop—another by his corpulence; some by their particular dresses, attitudes, &c., and in a word, by every thing that is called characteristic; those can be known at first sight, and even do not require the names to be put under them. But for those that have regular features—dressed in the fashion of the day—of an ordinary figure—in fact, who possess nothing remarkable—those must be named; and then, if the features and expression do not recur to the mind, it is proper for the person who knows them, to compare the Likeness with the natural features; because without characteristic marks as I said before, the Likeness cannot be discovered at once; as every one knows that a profile is quite different from the full face, and that those who have in appearance a large flat nose in front, have it quite sharp in profile; and a long raised, an aquiline, or thin nose, shews in a profile quite the contrary; the same may be said with respect to the lips. Those features will be judged of, and approved by persons who understand drawing, and by that means can allow for those changes, that are liable to be mistaken by others. I must likewise add, that persons who are the most familiar with the sitter, are more difficult to please; because they have always in mind the full expression of the eyes, and the rotundity of the face in general: when in a Silhouette there is only the single line of the figure it represents; it does not shew lights, or colour, or elevation, or cavities; the eyes, the ears, the nostrils, and the cheeks, are all unseen; only part of the forehead, nose, lips, and chin remains; but the outline of the figure gives a great power to the effect, according to what I said above, concerning the characteristic marks; this single line is not without infinite expression. The Silhouette fixes the attention to the single exterior *contours*, it simplifies the observation; by that means it becomes more easy to comparison.

I have found since I began to take Silhouettes, that they improve greatly upon the mind, and that the few Likenesses

which want strong expression, have been found like in the course of time; for this reason alone, that the persons having accustomed themselves to compare the natural features with the Silhouette, and having remarked the profile attitude of the figure; by that means their judgment recovers what a stranger had seen at first sight by comparison, not being accustomed to the general features and front appearance of the figure; which the most intimate friends had in their minds at the first view.

One must allow that it is rather difficult for a person to judge of a Likeness, when all at once it is divested of those signs that are wanting in a Silhouette, as I have specified. It is not easy for a person who has not a correctness of comparison, to judge of a Silhouette, and this may be better shewn by many examples, of which I shall relate a few. Shewing a Silhouette to persons, expecting what they call a striking Likeness, at first they remark, "there is no likeness whatever, we do not know it at all." If I beg them to point out where it fails, they are at a loss how to answer—they do not know it—they cannot tell—there is something, but they cannot explain it—and a hundred other remarks. What can I do when this happens? To make any observation is useless, because they cannot understand the delineation of features; they have not a comparative eye; and they decide without any reason: it is my duty, therefore, to give proofs that they are no judges, as I have done several times; once for instance, in C——. A lady came to me with her husband, exceedingly anxious to have a very striking Likeness of him; (which is always expected,) after it was done, she said she did not find it like in any respect; she would not know it! "you had better take another," said she! so I did—then, another, and another, 'till at last I had taken twenty. Not able to please her, after all this trouble, I declined taking any more; her anxiety was so great to have that striking Likeness, that she offered to pay for those already taken, and would pay for all others until I should please her. This lady was in the class above mentioned, and I declined at once receiving payment for a thing, from which she derived no sa-

tisfaction; and likewise refused to take any more. My refusal seemed to distress her very much, as she said "since you have taken Dr. B——, Dr. C——, and several other very remarkable characters so well; surely if you be so good as to try again, you must succeed at last;" but it was in vain—I had done my best, and I shewed her, by putting the Profiles one upon another, that they were all alike, a proof which would be sufficient for other persons, shewing as it did, that it was the fac-simile of the sitter's Profile. She went home very much disappointed, and in the afternoon, the poor husband returned, to beg of me to try once more, for he had no peace at home; his dear lady persisting in saying, that he did not sit quiet, and in the proper position. I told him to call a quarter before 7 o'Clock, and appoint his lady to meet him at 7, in my rooms, and that I would then, give her proofs, that she was not a judge of his features. This pleased him greatly, and he returned home quite happy.

He was very punctual to the appointed time: and my room being long and narrow, I fastened a white cloth across it, and put him behind it, in a sitting posture; a light being placed so as to reflect his shadow upon the cloth. Having done this, I went to my table and prepared my lamp in such a manner, as to go out when the lady would be in the room. She came at the appointed time, and of course, asked for her dear husband; I requested her to wait a minute, that he would soon be in, as he had promised; in the mean time my lamp went out as I purposed, and we were left with only the light behind the cloth, which distinctly shewed her husband's Profile. I directed her attention to it, and asked her if she knew that Silhouette; she observed that it was a living one, as it moved a little; and asked me if she knew the person? "I do not know," said I, "he is a visitor in ——, you may have seen him in the walks."

She looked, and looked again, but could not trace the Likeness of any one she knew; after a short time she became impatient at her husband's delay, and was about to go away, when I pushed aside the cloth, and shewed her, who that living Silhouette was.

Her surprise may be readily imagined; I proved to her by this means, that she was no judge of the Likeness I had taken, since she was incapable of recognising the Profile of her husband. By this experiment alone, she was convinced of the truth of my observation; and in comparing the Profiles I had taken, she declared herself satisfied, and took them all, of course with payment; after this the happy couple returned home quite contented.

It is a well known fact, that no one is acquainted with his own profile, until he has seen it by means of two looking-glasses, placed at an angle of forty five degrees; even when they have a view of it, they are quite surprised, and express their astonishment with exclamations like these; "What! is that my profile?—indeed I would not have known it." Some looking at their profile in this way, think they see another person; and with those facts before their eyes, they still persist to be their own judges.

It not unfrequently occurs, that in houses, looking-glasses are fixed in the manner above mentioned. At Hampton Court, there is a room where a stranger entering, will bow to himself, supposing it to be a person coming forward to meet him. Some shops in Paris and London, have the same deception, and many people have gone to the counter, where these glasses were put, asking for what they wanted, and addressing themselves to their own reflection in the glass; indeed there are many instances of the same kind. I experienced the same delusion before I took Likenesses, and before I knew my own profile. It was at the Duchess of York's, where being ushered into an anti-chamber, on entering I perceived a person advancing towards me, whose appearance I thought I knew; I bowed, and bowed again, and his bows being returned simultaneously with mine, I wondered; and receiving no answer to my enquiries, I looked steadfastly, and then I observed that it was myself. I must allow, that my surprise was great; and if my first impression was, that the person was not unknown to me, the similarity of dress, and the bald head, were the cause of it—I must also say, that the expression of my profile, does not much deviate from that of my full face.

Now, if these optical delusions shew the natural colours of the face, hair, and dress, which a Silhouette does not; how is it possible, that a mere outline could enable one to judge of himself?

Another misery to Artists, is, when a sitter sees his profile, he is surprised at beholding it, quite the reverse of what he expected; his first exclamation is "What!! is that me? Have I such a nose?—Is it possible that I have such plain features? Indeed it cannot be me!—How ugly it is. I am sure no one will know it!—I defy any one to take that for me!"—And so on, 'till at last it would tire the patience of any human being, and discourage any Artist. In reply to such observations, I think it proper to say, "sir, it is impossible for you to know your own profile; if the features are coarse, I cannot be blamed. I have copied Nature, and have exerted my utmost skill to produce a correct Likeness; bring your friends to judge of it, sir? And by their observations, you will find that I am correct."

It is needless for me, to enter into more details about this difficulty; and I have only to prove, that Likenesses of all kinds, are too often spoiled by the condescension, or politeness, or perhaps, by the pecuniary interest of the Artist, in complying with observations, which he himself does not approve of; as for example: a lady will say, "But indeed Monsieur, you may diminish the nose a little; and make it not so turned up—you may alter the lips, and make the lower one less projecting—indeed, a double chin does not look pretty—I have not so large a waist—my feet are a great deal smaller:" a gentleman, in his turn will say, "But Monsieur, my forehead does not retire so much—my nose is more aquiline—you make me look too severe—it looks twenty years older, than I am—and see, you have given me a back quite round—certainly you make me pass for an Alderman—my corpulence is not so great—and surely, I am a great deal taller—nobody would take that for me," &c. &c.

Now, I will ask a candid observer and true judge of delineations; if, after every thing has been done, and the Likeness satisfies the Artist, he were to make all those altera-

tions, what would become of the Likeness? Would it not, in the first place, spoil all expression? Would it not upset the *tout en semble* of the features? And would it not be a sacrifice of his principle of fidelity?

I am positively resolved not to alter those striking features, which are, I must say, the characteristic expression of a likeness, principally in profile; the suppression of whatever appears in the outline, and is prominent enough to be perceived, would make the profile unknown: I will not deviate from the truth, but will give it as it appears to me, and if the person is not pleased with the likeness, he is at liberty to leave it with me.

I must observe here, as I have already done in page 23, that if my sitters have any defect, which they would not wish to be apparent, I place them in the most advantageous attitude to meet their desire. But it will be nevertheless natural.

I have constantly to combat observations, equally frivolous in their way.

About seven years ago, a Lady had her Likeness taken; I took it as perfect as I possibly could; but the Lady had a protuberance on her nose, which is called a wart, so large, indeed, that it was almost a double nose. The Lady, when I shewed the Likeness, said:

“What! what is that! what have you put on my nose?”

“Madam, I have put what I see, I assure you, I have not exaggerated your nose,”

“No such thing Sir!—cut it off!”

“But, Madam, I cannot do so without spoiling the Likeness.”

“You must, Sir, or else I wont take it!”

“You are very welcome, Madam, to leave it, but—cut it off I must not.”

“Give me the scissors Sir!—I will cut it off myself.”

“No, Madam, you shall not cut it off.”

“Well then I will tear it in pieces, Sir.”

“No, Madam, I beg you will not affront me in this manner, you are very welcome to leave it and not pay for it.”

After a great deal of “cut it off,” “I wont cut it off,” and “cut,” and “cut,” and “cut”—the Lady took it, paid for it,

and I am sure the Likeness was so good, that when she shewed it to her friends, she did not cut it off.

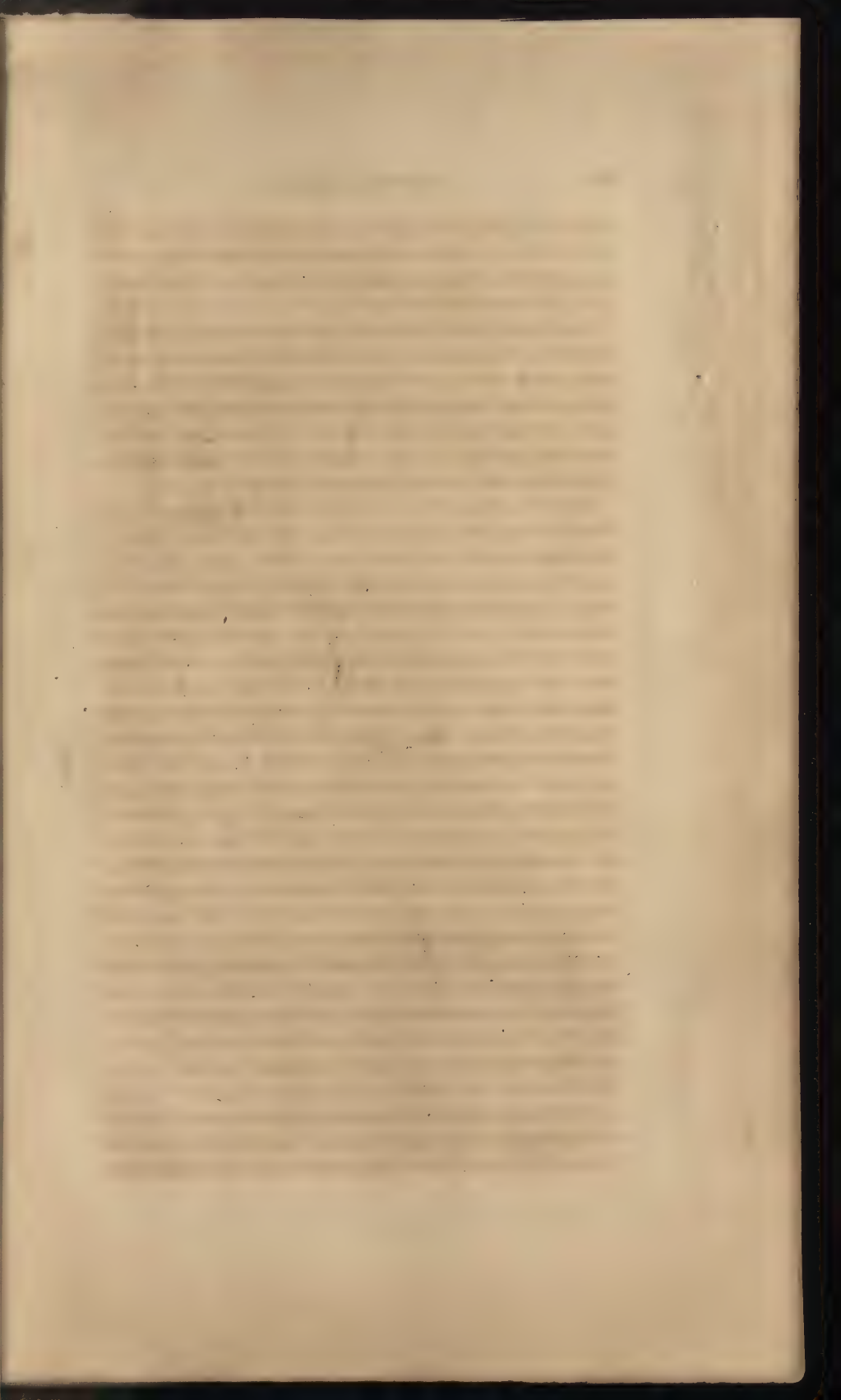
When she was gone, my show-room being full of visitors, with some officers that I knew, they enquired concerning the discussion, which they had just heard debated so violently; and told me, not knowing what it was about, and thinking I was in some danger, that they were just on the point of entering the room to defend me; and when I told them the circumstance, they said, I was very ungallant, not to acquiesce with the wishes of a lady. But in this case, ladies or any other unreasonable person, must excuse my non-compliance with their desires.

A Gentleman likewise came, he was very much bent, and of a very awkward figure; his Likeness of course to be correct, was to possess those delineations; and when shewed to him, his exclamation was, "Is that me?" and went home, having ordered the Likeness to be sent at 7 o'Clock. My servant waited for payment, but the answer was, that he would call on me. The next day, he came with his lady; and she, at first, upbraided me, by remarking that I had made her husband crooked; "see Monsieur," said she, "what a round back, he is completely doubled," and the husband said, it was not like him at all, that every one said so! I offered to have it judged by any one they liked, and that I would call in, strangers to both parties, that were in the next room, to judge of it; but they declined this, saying they themselves were the best judges; of course, I could not insist further; and said to the lady, who was extremely positive in her opinion, I had no doubt, that she wished her husband should have a good figure, but if he were not so, I was obliged to copy nature, otherwise, it would be no Likeness. She of course was not pleased with these observations; and said, that as I would not correct it according to her wishes, she would neither take it, nor pay for it. She was certainly at liberty to do so, and as I knew, that no one had seen the Likeness, and the refusal to pay, proceeded from disappointment of their expectations, I would not be trifled with, and took my revenge *en Artiste*, by putting the Likeness in my window, with the only simple in-

scription; "*This is not like me at all, every one says so.*" There was not a single person, even amongst the visitors, who had seen the living man, that did not approve of the Likeness; and many came after this exhibition of my skill, to ask me to take their Likenesses, as correct in comparison, as the one in the window; and in the mean time, bestowing much praise on me, for having so successfully given such expression and characteristic delineation to the face and figure. I observed, that all this arose by not having flattered him, and that if I had altered it, as they had wished, there would have been no likeness whatsoever.

Ladies sometimes wish to have their Likenesses taken, dressed in their own hair, according to the fashion of the day; and likewise in full and low dress; when perhaps for more than ten years they have been wearing high dresses and caps. A gentleman wishes to be taken with a head of hair freshly curled; another wishes to be dressed in a Roman Cloak, and neck displayed; some require to be made thinner, and a few inches taller than they are by nature; some to deceive me, come with Galoches, two or three inches high; and others contract their features in some way or other. Those who have the lower lip projecting beyond the upper one, make it exactly the reverse, by keeping the mouth shut, or by pinching or biting the lower lip. Those with a natural stoop of the head, will hold it bolt upright; and many other such like attempts, are used to improve their appearance. I must suppose, that those who adopt these artifices, do not think they will in the least alter the Likeness; but it must be fully understood, that these alterations of the real outline of the natural features and differences of costume, &c. will deceive the judgment of the most clever; and should any one find it like the person for whom it was taken, he will be afraid to say so, as it cannot be that person, because the dress is quite different, and his mind will be puzzled to find the true sitter.

It will be the same with all those, who alter their features, and change their habitual dresses. I must beg that all persons coming to me for their Silhouettes, will pay attention to





Aug. Edouart Peet 1835

Unkles & Klason Lith 26 S. 1st St. New York

DONT YOU KNOW ME?

those remarks, and if after the accurate delineation is taken, the Likeness be not approved, then my art is not true.

At Edinburgh, a Dr. ———, returned with his Likeness, complaining that his family did not approve of it; at first, I compared it again with his features, and I perceived at once, that I had taken him with his hair curled; he said, that before he came to have his Likeness taken, he had his hair curled to make him appear better; I directly cut off the curls of the Profile, thus giving to the head its natural form, which made the greatest change; so much so, that his friend at once, who was with him, was so pleased with it, that he begged me to make no further alterations, as it was perfect.

To exemplify what I advance concerning the folly of dressing in an unusual manner, I shall put a supposition; a gentleman wishing to get his Likeness taken, although he has no personal blemish, yet by some strange whim, desires to have himself represented with a wooden leg; do you suppose that if the Artist complied with his wish, his friends would recognise his Likeness? No, surely, because the mind would be directly at work to find a person of the same figure, and would be unable to discern the likeness. And to put all my observations on this point, in a stronger light; were a gentleman to get his likeness taken in ladies' clothes, would you take it for him? So you must agree with me, by what I have said above, that a likeness to be true—to please the friends of those for whom it is taken—and to have justice rendered to the Artist, must be taken accurately in the natural outline, and the features and figure of the individual, who sits for his Likeness, must be strictly observed.

PLATE No. 15.—Represents the Likeness of a *Lady*, which I am sure, many of my readers will find not unknown to them, but will be at a loss at first, to discover who it is. Some will find that it resembles a person of their acquaintance, while others will be perplexed and amazed by their different suppositions, in a word, nothing will be decided. I must say that the features are as faithful to the original, as it is possible to do, and furthermore, I advance that all my readers have seen the Likeness before. I leave it to them now, to determine

who it is; a considerable change exists in the appearance of the figure, but no alteration whatever has been made in the face. Some, no doubt, will discover it at first, by what I have alluded to; but they must be candid enough to allow, that if this preamble had not been made, they would not have guessed who it is. I give this instance as another exemplification of my observations.

The manner of dress is as characteristic as the gait and custom adopted by imitation or acquired from others; in time they become habits and are thus rendered natural; it would transgress all rules of fidelity for an Actor, in representing a character, to divest himself of all that is natural in gait and manners, which are known and which constitute the most characteristic points of his illusive representation; there is no doubt, but he would fail in his attempt. The closest observation is required in this instance to give effect, and to represent the subject before our eyes and mind; this being the case, it is surely a matter of equal urgency and importance to a painter, not to depart from the same fidelity; and the more he changes the peculiarities, the more he will destroy the effect; and if by chance the features were known, they would be more approved if the *tout en semble* was exact.

Some will remark in opposition to my argument, that caricatures have their heroes dressed in all kinds of manners, and even transformed into every species of quadruped, birds, fishes, &c., and with all this, that they are recognisable at first sight: this is very true, but I will observe, that those representations have so many points, by which they may be discovered, that it is almost impossible to mistake them, having been created by spirit of party; and that the delineation of the features of some, is so characteristic, that having been once seen in any dress or metamorphosis, they will afterwards be recognised in any shape whatever, when the features of the face are preserved. Those who have not such marked features or have no expression, or characteristic delineation, by which they may be known at once, even in their usual dress, may be pointed out by the part they play in the caricature, and by the circumstance they represent; and further by what is described in



Edouart fecit. 1835.

Unkles & Klausen Lith. 26 Sth Mill Cor.

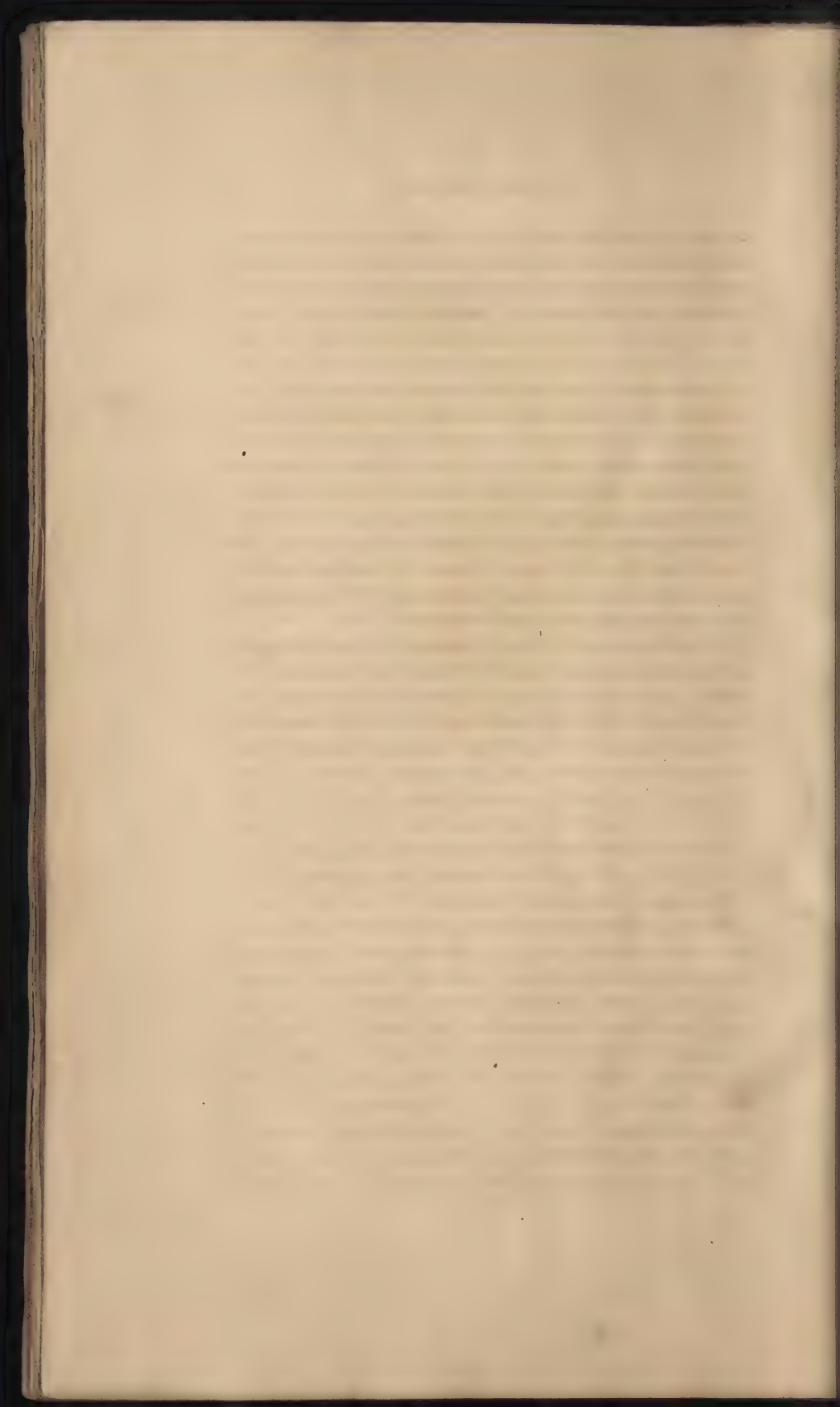
Napoleon



J. Edouart fecit. 1835.

Unkles & Klassen Lith. 26 S^{te} Mall Cork.

Napoleon



devices and speeches written over them, is another leading point to discover the person represented. But for a real Likeness, which has only the features to distinguish it, without any emblematical description, or writing, it is necessary to be critically exact in representing the sitter as he is generally seen.

Artists should always have in view those observations: by following them, they would avoid many disagreeable remarks from the friends of the sitters, who do not always consider that the alterations made in the dress, attitude, &c. are the cause of their criticisms. If they would endeavour to explain those objections against the rules of imitation, surely but few of their patrons, would run the chance of having, as I may style it, a *half-good* Likeness, I mean with the expression of the face like, and the dress and attitude quite the contrary, in doing so, their fame would not suffer by it.

With the want of fidelity in a Portrait, how much an Artist has to endure, through the repeated observations made upon his works. I suppose that those variations from the truth have been executed according to the desire of the sitter, and even if he has pleased him, he will not be exempt from the observations of those, to whom the Likeness has been shewn; one will give his opinion in a way contrary to another, and the Artist will be the loser of his time, as it will be very difficult to satisfy the taste of several on one subject, and after he has laboured for days, weeks, and months, his expectations may be frustrated by the refusal of his work.

The time I occupy in taking a Likeness, is generally five minutes, sometimes more and sometimes less, according to circumstances. The persons for whom I take them, appear for the time, very well pleased with my production, and they cannot understand, how a piece of black paper, can give such expression. They had many Likenesses executed at very great cost, which are far from possessing such an accurate resemblance—in short, they depart to all appearances, quite satisfied with what I have done. One would indeed suppose, that, after such declarations of satisfaction as the above, I might securely depend upon them, as a source of recommenda-

tion to others in my behalf. But this does not always turn out to be the case. A week, or perhaps even a month or two afterwards, the party returns, loaded with endless observations and criticisms, which they had been gathering from people, who understood very little about the merits of a Likeness, or who, perhaps, wish to shew the acuteness of their eye. Rules, Compasses, in fact, every thing that could, as they thought, assist in bringing to light, a deviation from the real outline, have been put into requisition. I need scarcely allude to the well known story of the painter, who desired every passer by, to make his remark upon the work, exhibited for that purpose. The same consequences will surely result, when persons listen to every thing that may be said upon the Likeness, and heap together a collection of observations, the one frequently contradicting the other, without any consideration as to their correctness or value. That those persons, who were so well satisfied at first, with the impression the Likeness had made upon them, should be then totally the reverse, is of course to be expected. The expeditious manner in which it has been made, all the effect it produced upon their mind at first sight, is entirely vanished; and the work in their eyes, now, is good for nothing. They must have it altered—they must have another position—they must have a letter put in place of the book, which was in their hand or *vice versa*.—They must be represented reading, instead of seeming to look forward; if a Lady—she requires to have her head-dress changed; if a Gentleman—he desires to have a frock coat in place of a body-coat, and so on. Surely, those persons must have little pity for an Artist; they do not think his time is precious; they do not enter into the consideration, that it has a value and a very great one too; it costs them only five shillings, and the Artist has done his duty in satisfying them before they went away, and when they had the opportunity of making their remarks. They never reflect, that they act unreasonably, otherwise, I am sure they would not do so.

When I first began to take Likenesses, I usually made an agreement, that, if they were not approved of, I would take others; this induced some sitters to return and say, that

their Likenesses were by no means considered good ones, and beg to have others, appealing to the promise I had made. As soon as they were finished, they declared their conviction, that they were much better. Upon my asking for the ones, I had taken in the first instance, they said they were left at home, and did not think them worth being returned. There came others also, and of course before commencing, I required to have the first Likenesses returned. Some excuse was again given, which I would not accept, and accordingly declined taking any trouble, unless my work was returned, at the same time reminding them, that if the Likenesses were not good, it was a reason for me to destroy them myself. They went home, and the next day returned, saying, that friends had taken them to the country. I had made my decision, and did not take other Likenesses, perceiving that it was not exactly fair treatment. Some bringing back the Likenesses, wished to have others taken. Thereupon I, being sufficiently on my guard, and having too often found, that condescension brings one into trouble, said, if these Likenesses are not exact, I shall at once destroy them, previous to beginning new ones; "Oh no! you must not do that," was their reply "we wish to have our choice;" but said I, "it is useless, as those you return are not approved of."

"Oh yes! there is some sort of resemblance, but we think you can produce better."

"I am very sorry that you are not pleased with it, when I myself am satisfied with the features," thereupon, I made several observations, which may be seen in the course of this work, and ended by saying, that, if the first Likenesses were not as exact as they wished, I could not do better, and would return their money. But they declined this alternative, saying if they could not get a better, they must be satisfied with what they had.

Is it not evident here, that those persons (happily there are few of them) came, some to have a second Likeness for nothing, and others to have their pick and choice, without consideration for the Artist's time.

I am not unwilling to pay attention to rational observa-

tions, made by persons of taste, and judges of delineation. I make it always a duty to please my patrons, it is a pleasure for me to make the alterations, in parts, which may have been overlooked in the hurry of execution. I never object to observations, that are sensible and just.

Soms years ago, a young gentleman had his Likeness, and when finished, asked me if it was like. I told him that he had better come with his friends and they could judge. So he did, and though he had not previously mentioned any thing of the Likeness, yet on entering they discovered at once a striking resemblance, at which he was so pleased, that he begged my attendant to put it in paper, that he might carry it home, and was just on the point of paying, when another friend came in, and asked, if he had had his Likeness taken.

Being answered in the affirmative, it was shewn, on which he exclaimed. "How like it is! What a pity, that it has been taken in a frock, it would be much better in a dress coat."

The young gentleman then said, his friend was right, and as he had not paid yet, he *would not pay* 'till the man would take another Likeness in a dress coat! The manner and tone in which these words were delivered, strongly forbad me to comply with his wishes, and answering him in the same tone; I said, I would not take another, unless I were paid for both?

"Very well!" said he, "I shall not take it at all."

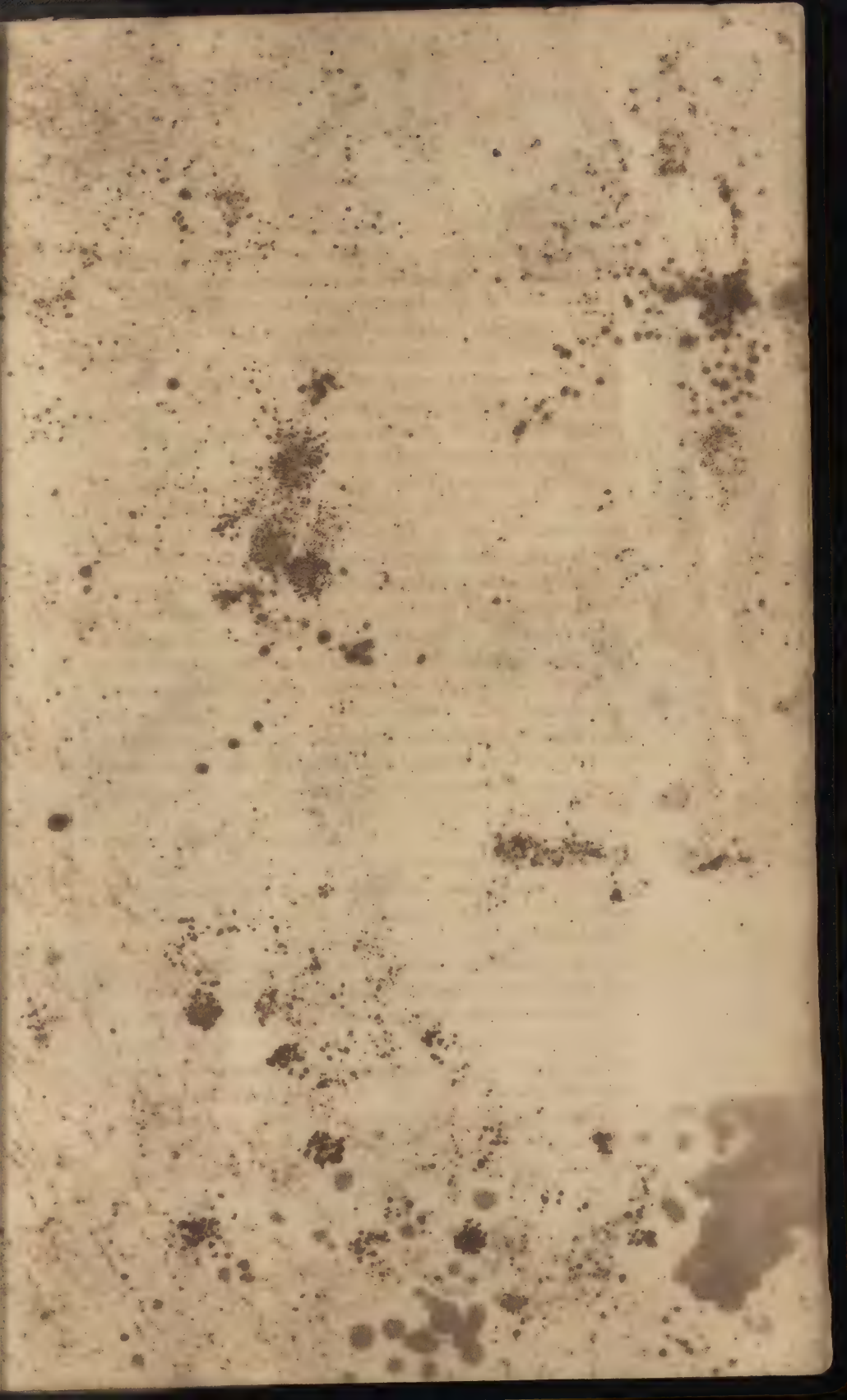
"You are very welcome to do so."

"But remember Sir," shewing him at the same time his Likeness—"this is my property, and you have no longer a claim to it."

"Oh! as for that! do whatever you like with it—you may tear it to pieces, or throw it into the fire, I care not for it."

"I know what I shall do," and so saying, I retired with the Likeness to my study.

It at once struck my mind, that those who are reluctant to pay their debts, or in any other way stingy, are generally designated with the epithet *screw*: and as it happened, to be the case here, I immediately cut the body of the likeness, from the waist down into a screw, placed a ring as it were on his





Patent Screw for Five Shillings
Aug^r Calouart pat 1825

hat, by which it hung from a nail, and being my first production of the kind, wrote underneath "*Patent Screw for five shillings.*" I then exhibited it in my window, and every person passing, that knew him, declared it to be a very correct Likeness. In a short time after, a gentleman came to buy it, to whom I said, I would sell a copy, but the original should always be kept in my possession. It is needless to say, that he was very much annoyed by every one who saw it. Since that time, I have not had occasion to make a screw. I present a copy of it to my readers, (Plate No. 17,) I wish it to be here understood, that I was driven to take this method of revenge again, *en Artiste*, by the very rough, and uncivil manner, in which I was treated.

A grievance of another sort, common to Artists, is to meet persons, who value the performance, in proportion to the length of time the Artist has been occupied in its completion. I shall here mention an anecdote, that bears upon this point.

A gentleman from ———, went to CANOVA, the late eminent Sculptor, to order a small Venus, and agreed to pay the price CANOVA fixed upon, which was £50; the gentleman wishing to give him time, told him, that he would stay in Rome for a month, and would be sadly disappointed, if he could not take home with him, a specimen of his extraordinary skill. A fortnight after, he returned to put the Sculptor in mind of his engagement, and the day before his departure, he went again to see if his long-wished for Venus was ready; CANOVA promised to be punctual, and said, that if he called the next day at twelve o'clock, he should have it, and accordingly the work was ready. When the gentleman paid him the fifty pounds, he declared, he would not give the work for a thousand pounds, and was surprised that such a *chef d'œuvre* of art, could have been accomplished in so short a time; but CANOVA told him with a smile, that he had plenty of time; as for the figure, it was not begun, when he called the day before, and in order not to disappoint him, he had finished it in less than twenty-four hours; the gentleman instead of bestowing more merit upon this extraordinary execution, made this remark.

"What, Sir! only twenty-four hours! and you charge fifty pounds! it is most exorbitant!"

"I would not, for all the world," replied CANOVA, "take advantage of such a connoisseur and amateur as you, sir."

And having still his mallet in his hand, he broke the Statue to pieces, and returned the fifty pounds to the gentleman, who had valued his production, as the mere work of a journeyman. The shame and disappointment of this ardent amateur, may be more easily imagined than described.

Many instances of this kind have occurred, and it is a pity that Artists of merit, cannot always act in the same manner as CANOVA. Some have not the means of sacrificing their labour, and others are obliged to take any price, to procure the means of support for their families.

Why should a professor of any branch of the Fine Arts, not have the power of acquiring a competency to support him, in his old age? Why should a difference be made between him, and so many other professors, who, for only a few words, either written or spoken, receive hundreds, and have not the least objection made to their charges? Indeed the labour and mental anxiety they go through, to acquire their different professions, do not exceed those of the Artist of equal eminence, who is comparatively as much engaged in unwearied application, and suffers, during the progress of his studies, as many privations. If an Artist wishes to make his abode comfortable, and have a house fashionably situated—decent furniture—proper attendants—and every other thing necessary to receive the Nobility and Gentry, no allowance is made for those great expenses, incurred for the purpose of treating his employers with due respect, and contributing to their comfort; on the contrary, his charges will be accounted enormous in comparison to those of an inferior Artist, who has not to encounter the hundredth part of his expences; this is a well known statement, in fact I can say for my own part, that many persons ask my prices, and when I present my card, exhibiting my terms, they find fault with them, and say, "I could have a bust for Sixpence with the frame included, from a man, who has a little show in a caravan, in the Market-

Place, and you charge so much ! I think your customers must be rather few, and after all, it is only black paper, which costs you very little."

Another will look at my works in the show-room, pleased with the Likenesses, he asks the price—"Five Shillings for a full length;" "Oh, indeed that is reasonable, I must have mine." My Assistant then shews him to my private room; and on entering, his enquiry is;

"Is it you, who take these Likenesses?"

"Yes, Sir."

"You must be a clever fellow, I shall have mine—what time will you be about it?"

"Five minutes only, Sir."

"What! a Shilling a minute, are you not ashamed of yourself? at that rate you must soon become rich."

"But, Sir, of what consequence is the time to you, if I give you a Likeness, which will please your friends, as well as you have been with those in the show-room. I think you must find it more agreeable; you may stop five hours if you choose in the room, and I shall not charge a penny more for it."

My arguments have no influence, he takes his hat and abruptly departs, as much displeased as he had been pleased with the Likenesses, before he knew the time spent in executing them.

Some individuals have observed, that my charges were too high, and when I remarked that I had more business than I could well accomplish, said; "But if you would diminish your prices, you would have still more." Was not that absurd, and enough to discourage any Artist, if he had not the passion and anxiety to work for the improvement of his art? The merit of the work, as one may perceive, rests not in their opinion, on the excellence of the execution, but on the value of the Materials with which it is composed, and the superior merit of the Artist, in faithfully delineating the features, is disregarded when his prices are known.

Why does such prejudice exist against black shades, which I call Silhouette Likenesses? Persons who have an opportunity of judging and comparing my works, which have been

executed by the hands, with those executed by mechanical process, cannot help making a comparison of the prices, even while they give me the preference for the execution of the work. If they could take into consideration, the heavy expenses of my establishment—house-keeping—travelling with about three tons weight of Frames and Books, forming my exhibition—printing—advertising in the different Newspapers—time spent—the labour gone through—the deprivation undergone to improve my profession; they would not then put me in comparison with the caravan man, in the marketplace, or any other inferior *black man*. I repeat again, if I were not desirous of making an Art of that, which has never yet been attempted, I would have ceased long since, rather than expose myself to such disagreeable remarks. It is true that what still daily increases my love of the Art, is, that my works are relished, and procure me the patronage of real amateurs, connoisseurs, and liberal persons. I could indeed execute as cheap as those Machinists, yet receive more pecuniary advantage in the end, as nicety in the perfection of my works could be dispensed with, whence would accrue more time and more employment, but my feelings would not associate, with that class of people, which such prices would attract to my place.

To speak concerning my labours, I shall give an idea of them: the names of the persons I take, and the dates, are written five times over—first, on the duplicate of the Likeness—secondly, in my day book—thirdly, in the book in which I preserve them—fourthly, in the index of that book—and fifthly, in the general index. This much in itself is a hard task to fulfil. Without this arrangement, how could I, at a minute's notice tell, whether I had taken the Likeness of any person enquired for, and could it be otherwise possible, to produce the Silhouette, or to know from about fifty books folio size, and above fifty thousand Likenesses, if I had taken the one required?

For correctness' sake, I have also a diary of what I do, and by that means, am able to tell the quantity of full lengths,

children, duplicates, public characters, busts, and animals, I have taken since I began.

All this is done by myself, to avoid mistakes which may be made by others, detrimental to the accuracy requisite in a collection of the kind, where surnames and christian names ought to be exact to a letter.

In order to add improvement to the expression of the passions, close application is absolutely necessary on my part, I have books containing a series of compositions representing the various passions.

My frames are kept and numbered as in a ware-house, and the care required to preserve them from injury, with the statement of their manufacture, and sale, consumes a great deal more of my time. In a word, my mind is always at work, I cannot be idle, and it may be very easily conceived, that my time for recreation, and mental relaxation is very little, not that I am not fond of social enjoyments, but I sacrifice these to my professional pursuits. I have too many instances of Artists possessed of genuine talents, who were able to acquire a fortune, and contribute to the comfort of their families, yet who sacrificed all the duty they owe to themselves and to those under their protection, by following a course of life, which badly corresponds with the steadiness of mind requisite for the improvement of any art whatever.

I shall relate a few incidents of my life, since I arrived in England. I may give some reasons, and examples to shew, that industry and perseverance, have never been destructive to happiness. Obligated to quit my country, in consequence of a change in its Government, I was thrown upon foreign ground, (as I may express it) without friends, and without a knowledge of the language. I had then very little money left, for I had lost all I possessed in the evacuation of Holland, in 1813; a few months after my arrival in England, I found myself, after payment of all my travelling expenses, &c. in possession of no more than a five pound note, which I immediately expended in advertising myself as a French Teacher; I succeeded at first, but so many Frenchmen coming over to this country soon after, reduced the importance of this my

first debut, whereupon I began to make devices, landscapes, &c. &c., with human hair, by which I was introduced to Her Royal Highness the late Duchess of York, and perceiving that Her Royal Highness was very fond of dogs, I invented the modelling of animals, covered with their own hair, so as to imitate nature; in this I succeeded so well, that I had the distinguished patronage of the Duchess of York, the late Queen Charlotte, and the much lamented Princess Charlotte; this employment repaid me for my trouble, but misfortune would have it again, that my Royal protectors should die! and my work being of so laborious a nature, that I usually spent two or three months in accomplishing the likeness of a dog; customers were few, as may be expected, the prices being high, so that I was obliged to decline the further prosecution of this art. I have still a great number of specimens of these works in my exhibition room, which may be seen in the Catalogue, Page 50.

From that period until my first attempt at Silhouette Likenesses, I had many difficulties to encounter, but however I never despaired; was always an early riser, and indefatigable in whatever I undertook.

I cannot too strongly recommend to every Artist who possesses talents, to cultivate them without ceasing, and to bear always in recollection, that if one neglects business, business will neglect him.

To preserve a steady hand, I am obliged to be very particular in my diet; strong tea, coffee, spirits, or any other excitement, would soon destroy it.

Now to repeat what I have said before, I will ask, is an Artist to be treated as a journeyman, and if all his labour, mental, as well as corporeal, is not to be remunerated and taken into consideration? And if he be of superior talent, is he to be compared in point of execution, to a man of no merit whatever? Such a comparison will only be made by those persons who are totally ignorant with respect to art, and who cannot discriminate between real talent and worthless performances. I have seen many of these cheap performances, where a family of many persons were put all in a row, where

Papa was first, Mamma second, the eldest son third, and so on to the baby, all with the same stiff attitudes, looking over the heads of one another; in fact the Likenesses were known by the gradations of size, which are not always correct, the younger children frequently being taller than the elder, (see Plate No. 6, Page 17.

Can my groups of Families with the simplicity and the playful attitudes of the children, the expression portrayed with almost microscopic minuteness in the countenances and figures of the fathers and mothers, and this in a room adapted to the grouping of the figures, where the perspective distances are kept. Can these, I repeat, be compared in execution and value, to those *all in a row* families?

How many times have I had people who, immediately after entering my room, departed, exclaiming, "Oh! they are all black shades;" and would not stop to inspect them. The name *Silhouette*, which appeared in the Newspaper Advertisements, seems to have given them to understand that it was a new kind of likeness done in colors, each of which (full length figure) they expected to get for five shillings. Others understand it to be frame and ground, together with the likeness, which frame alone costs me what I sell it for. Then they come with comparisons saying they can have their likeness and frame for three shillings elsewhere.

To those who make the observations about a shilling a minute, and calculate the number of likenesses I may execute in a month, in a year, and then from the time I first commenced this profession 'till now, and swell the calculation to an enormous sum. I can easily shew the absurdity of their remarks, and if they belong to the profession of the Law, I could reply—"you write a single letter, which perhaps takes you less than five minutes, you receive six shillings and eight pence for it—calculate then, your yearly receipts, supposing you work for eight hours a day, what would your income be? Let me tell you it would amount to the immense sum of ten thousand pounds, a sum far greater than any I could hope to realize in the most flourishing state of my business." To the medical profession—"you are in most respectable practice,

and you receive from one to five Guineas a visit from your patients, but the time you spend with each does not exceed fifteen minutes, you may sometimes limit it to five—what a sum would you not amass, were you to be constantly employed throughout the day at that rate,”—and so to the other different professions, I could make similar replies, not inconsistent with the unfair censures they deal out against what they consider my unreasonable demands. Will not these gentlemen reflect, amidst these absurd observations, on the many casualties and uncertainties to which an Artist is liable? Can it be a matter of advantage to them thus to calculate, with such a disposition to jealousy, my well earned stipend, subjected to the caprices and whims of the many. There can be no just grounds for this unreasonableness when they can have value for their money, I will not say intrinsic value, but I mean to say value, derived from a talent they cannot procure elsewhere. Why do they come to me? I am not a black paper vender, if that were the case, they could go to another shop and satisfy themselves in prices. But the work of an Artist has no maximum. His situation in life, his fame, and the demand his works meet with, fix the amount of what he ought to receive from those calculating speculators, who do not take talent into consideration, but fix a price on his works, as if they were goods, which they could purchase at any ware-house.

These gentlemen should therefore, be less ungenerous in their remarks, and in the balance of comparison, they should put against the shilling a minute, I am supposed to receive, the many hours I am unemployed, the time some persons destroy on me, during their criticisms on the works done for them, thereby causing me to lose pounds for the sake of trifling alterations, which could be remedied in an instant, such is the thoughtless conduct of many in the world, that if they have laid out a trifle with an artist, they will think themselves entitled to call upon him at the most unseasonable hours and disturb him, no matter in what work he may be engaged. Adding likewise, the time I take pleasure to spend in order to compliment my friends, with gratuitous performances; the time I addict to improvement in my art,

and finally the great portion of time spent in travelling from town to town. I repeat again, they should thus draw a fair comparison, whereby they will be able to discover, that my pecuniary emoluments, are not so great as they set forth.

By following up those details, I do not wish to make the public believe that I get nothing by my profession, on the contrary, I think it but fair that an Artist, spending his time in endeavouring to please his employers, should at least be allowed to glean something for the winter of his years.

Having had much experience relative to the vexations, which Artists have to endure, I may be allowed to possess a thorough knowledge of them; at the same time I admit that those occurrences of which I write, may have at one moment or other, disturbed the peace of any Artist in any profession. Those who are unbiassed in their judgment, will determine by what follows, that I am correct, in mentioning what I consider a grievance.

How often does it not happen that an Artist from motives of friendship, perhaps from knowing the pecuniary inability of some persons to whom he wishes to be kind, is induced to shew a species of favor, which is in fact a particular exception from the general rule. Would it not be deemed worthy of reprehension, that those persons, should afterwards boast to their friends, that they have had the work for considerably less than the general price, without alluding in the slightest manner, to the circumstances which gave rise to the Artist's indulgence. A very natural consequence of this conduct is, that a suspicion is created in the minds of many, of an unfair advantage being taken by the Artist, upon those who do not make any observations as to his charges; it follows directly that the Artist suffers materially by the thoughtlessness of those to whom he has been kind. It is then not much to be wondered at, if he should find a disrepute operating seriously against him in the public opinion. How must he feel, when such becomes the case? or what must be his feelings on finding himself thus addressed by a purchaser "But, why should I pay more for this than others? Mr.— has told me, that you agreed with him for so much less than you charge me—

he has paid far less than what you usually demand." The Artist must at least, feel considerable regret that the person to whom he was indulgent, should have been so inconsiderate, as to allow a wrong opinion to be formed of his dealings. A little reflection would have told such persons, that gratitude ought to be predominant enough in their bosoms, to command silence as to the exception the Artist made in their behalf. And would it not appear exceedingly unjust to any rational mind, that such a departure from general rules, made as it may have been, in consideration of friendship or any obligation whatever, should be adopted by others, to whom the same feelings do not extend, as a precedent decidedly in their favor, and that they should unreasonably require, that a maximum price, should be laid on works done for them at the same rate as the exceptions of which I speak. No transaction arising from private friendship or any similar motive, should be converted into an established rule. An Artist surely, is at liberty to make presents of his works to those whose esteem he values, without being compelled to afford to all indiscriminately, the same pledges of his regard. Any injury that arises to an Artist from the unreflecting conduct of individuals, must certainly determine him, never to make exceptions or abatements for others, than to those, upon whom he can confidently depend for sufficient carefulness, in stating the particular reasons for the abatement, whenever it should be deemed necessary for him to do so.

For an Artist to preserve a continuance of his Patrons' favors and protection, is by no means impracticable, if he but impress on his mind, that such Patrons must naturally withdraw from him their support, on being led to understand that exorbitant claims have been practised on their unsuspecting confidence in what they considered the established fairness of the Artist's claim, a reduction in which, they do not even try to obtain. It therefore, becomes a matter of the greatest importance to the Artist to prevent any misconstruction of his acts, from passing into an established opinion in the minds of the public, (*i. e.*) through the indiscretion of persons favored by him as I before stated.

Innumerable examples might be adduced, of the miseries which Artists have to suffer in their professional life. How many times have I seen an Artist, the head of a large family, compelled to undergo the severest privations, from the want of feeling in his employers. It is a fact which I have regretted to see too often take place, that when an Artist is possessed of superior abilities, but is unfortunately for himself, not sufficiently well known, he is driven to make the most disheartening sacrifices, in order to provide subsistence for his family. It may be, that he is not established in the best quarter of the town, and in elegant and suitable lodgings, or perhaps he may be too timid in coming forward to announce himself to the public, or that his means will not permit him to give publicity to his name in the Newspapers. I have known some Artists indeed, of the finest natural endowments, to work at so low a rate, that they could scarcely procure the mere necessities of life, instances of which may be known by any one, who may wish to consult biographical accounts of Masters of the old school in the Fine Arts, particularly the class of Painters, where it may be seen, that those who have executed paintings, which now sell even at a £1000, were, whilst producing such beautiful works of Art, labouring under the greatest endurances, so far as to be even unable to procure the common necessities requisite for the support of nature. Is it not to be lamented, that these extraordinary geniuses should have been without any substantial realities, during their lives, whereby they may soften down the infirmities of their retiring old age, and should be presented with a reward, (namely, fame amongst posterity) of which they are now insensible, and must have only had a bare shadow during life.

Those examples have been brought forward to shew, that talent has not been always rewarded or encouraged by some Amateurs, who have it in their power. (I mean, those who try to take advantage of the distressed circumstances of the Artist.) There are yet persons who do not in the slightest degree scruple to take advantage of an Artist who offers his works at a price, which they know to be much under their

value, and who even try to procure a still farther reduction of terms. For instance, an Artist is buried in some obscure lodgings, by reason of his limited means, so that he is unable to exhibit with advantage to himself, his works to public view; he therefore is obliged to hawk them from shop to shop, or court the favor of some private amateurs, who too often take advantage of his humbly attired appearance, and accordingly offer him a price, not proportionate to the excellence of the performances, and quite insufficient for his maintenance. Do not those proofs tend to shew you, that if his performance be not adequately rewarded, his talents will ever be obscured, whereas contrary treatment will cause him to succeed in his profession, and become a credit and an ornament to his country.

In fact these details concerning the miseries and grievances of Artists could be carried to a very voluminous extent, but I consider, it is not necessary for me to dwell longer on this subject, as the greater part of my readers must be very sensible, that there are such mortifying annoyances, but these few examples of the many that I have myself experienced, being at the same time very sensible that they are equally applicable to Artists in general; these I say, I have thought proper thus to press upon their attention, to awaken in them a sense of these grievances, in order that they may, either by word or example, stimulate others to a removal of them, and still to add, that if Artists were so encouraged, and relieved from the burdensome duty of being disturbed in their studies, by the necessity imposed on them of providing with extreme labour and hardship, a scanty support for themselves and families, they would daily progress in improvement in their profession, in proportion as their comforts would be increased, so that they would be looked up to, as an advantaget society, an ornament to the age they live in, and an object of admiration to future men.

CHAPTER V.

ADVANTAGES OF KEEPING DUPLICATES AND FORMING A COLLECTION.

AT the commencement of my career as a Silhouettist, I was actuated by a sort of instinctive foresight, as far as regards the keeping of copies, and subsequent experience has fully proved, that I have been right, in adopting this resolution. It has been my invariable practice, to ask the names of my sitters, and write them on the backs of the duplicates, which duplicates I place in my books : since then, this collection has been rapidly increasing, and now amounts to much more than 50,000 Likenesses ; among which are to be found the most eminent public characters, of the Nobility, the Church, the Military, and the Bar, from England, Scotland, and Ireland ; and the probability is, that should my health and sight permit, in a few years this collection will contain double the number it does at present. Many persons have wondered at the trouble I have taken, in keeping copies of my works, not considering the advantage I shall ultimately derive from them ; as it seems to them, that those who had once had their Likenesses, would not require them again, and they cannot conceive the use of their Likenesses in a collection, as they would not be known but by their immediate friends, and indeed, it appears to them that they could be of little use to posterity. In a word they seem to think, that my labour is useless, but if they could know, what proofs I

can bring forward, of the many duplicates, which have been required of those who have made such observations, they would not reason so mistakenly. They do not know what effects might be produced upon the feelings of their friends, if they could, or could not, procure the fac-simile of their departed friend. Too many persons are impressed with the idea, that when deceased, nobody will lament the loss of their society.

It is not always during life, that those feelings are strongly expressed. Even those who were then but slight acquaintances, evinced no small degree of attachment to the memory of the individual, whose loss they deplore equally with his intimate friends and relatives, and for his Likeness too, display a most particular regard.

Circumstances may arise in families, to alienate the affections of those, who are linked by the most tender ties, that human nature can boast of, and even cause an estrangement of mutual feeling between the nearest relatives, lasting, as I have known it, to the very hour, when the cold hand of death fixes for ever that barrier of separation, which is beyond the power of mortals to remove. In such a case as this, let it be considered, when the full tide of affection rushes back to the hearts of the survivors, how eagerly they will search after the smallest reminiscence of the deceased, and actively endeavour to procure any thing that may, in the remotest degree, tend to recall the memory of the departed friend. With what feelings of pleasure, would not their sorrows be mingled, at beholding even the mere outline of those beloved features.

Enmities, which may have existed for years between those who were not bound by relationship, have suddenly been changed by the death of one of the parties into feelings of veneration and sorrow in the other, who then cherishes every object that could bring to mind the person deceased.

Man is a social being, and is gratified with whatever contributes to keep whole, either in reality or appearance, the circle of friendship to which he is, by circumstances attached. Therefore what can be more interesting to the friends of those, whose Likenesses I have taken, than that, at any time, when separated by distance of place, they can have co-

pies, by only sending their order, or their friends may come and see their Likenesses in my books. How many have I not pleased exceedingly, by being able to give copies of departed relatives!

Very often am I called to the chamber of a sick person, who in consequence of the nature of his illness, will leave no memento to his sorrowing friends, but the Likeness I take.

Even after death am I called to take the outline of features soon to be consigned to the tomb. Similar scenes are, on these occasions awakened in my mind, by the recollection of what I myself have suffered from the loss of very dear friends and relatives; all my soul is harrowed up, and every circumstance is as if again placed before my eyes. I feel for those who are left behind. By such melancholy experience I am able to judge of the situation of those, for whom I take the Likenesses.

There are extreme cases, which I may mention, to shew that relatives have sometimes to reproach themselves with having neglected to get Likenesses taken. I have had to run great risk, by entering the chamber of a person, who had died of some infectious disease, in order to afford some consolation to afflicted parents.

When the disease had been of such a malignant nature, as for instance, the Cholera, how heart-rending it must have been to parents to find their utmost entreaties and even promises of ample pecuniary gratification, incapable of inducing the Artist to expose himself to the danger of taking the disease. I shall leave it to the imagination of my readers, how much they must have regretted their procrastination, when they found themselves unprovided with the smallest memorial of that dear form, about to be taken for ever from their sight.

At Glasgow, where I have known nearly eighty persons to die in the course of a day, I have had many applications made to me, to ascertain if I could recollect the features of some individuals, who had visited my exhibition rooms, and had promised to return to have their Likenesses taken. But as I am in the habit of speaking to many visitors, not intending to remember their features, I could not do so. Besides in cases

of Likenesses taken from memory, I am always careful to impress my mind with the outline, otherwise I could not attempt the performance.

What Son would not give much for the resemblance of his deceased Father or Mother? What Sister for that of her Brother?

An instance of this kind, which has lately occurred, must from the respectability of the family, be in the recollection of many of the inhabitants of Cork. The Likeness of a young gentleman had been taken a few weeks previous to an accident, that terminated his existence to the infinite regret of all his friends. A great number of copies were on this occasion called for by the relations.

I leave it to those who are situated as above mentioned, to judge, whether they would find fault with my plan, or ask me, why I took the trouble of keeping copies? It could only be in similar circumstances with the above, that they would estimate their advantage. I have met with innumerable such instances: during the few years that I have been practising, many letters have reached me, with intreaties to forward dozens of copies of deceased friends, and many persons have come to enquire, if I had not taken the Likeness of some dear friend they had lost, and when, with the greatest anxiety, they looked through my index, and did not find his name, their disappointment may be imagined, for they had come with the sure confidence that I had taken the Likeness, and that they could have that last and only similitude to their departed friend, as some consolation in their sorrows.

Not a few, likewise, have desired to know if I could take a Likeness by description, this also I have done many times—these Likenesses strongly represent to the mind, what the memory recollects; though the delicacy of expression, and the ease of natural attitude, cannot be given, as if they had been taken from nature itself, yet many have been found, under the circumstances, as like as possible: and greatly have I rejoiced, in the gratification I have afforded, to many individuals by this unusual exertion of skill.

Here I must take occasion to make a remark upon those

who defer getting their Likenesses, until death removes them from the bosom of their families. In this conduct, if personal vanity be avoided, there is still a want of consideration for the feelings and affections of friends and relatives; for I have known persons who have been disappointed in this manner, by putting off, for another day having their Likenesses taken. We cannot always depend upon to-morrow. I have known many who said "to-morrow," or some other day, and who were quickly called away from the world, before that morrow came. Lately in Dublin, there was an occurrence of this nature; a young lady who was in my rooms, declined having her Likeness taken, by giving some excuse about her dress; three days after, her friends came to ask, if I could recollect her features, as she was gone for ever! but I could not. Another instance—in Edinburgh, I went to take a family group of seven children, with the Father, Mother, and Grandmother, and as two of the children were a little indisposed, they were left for another time; but before a week had elapsed, the father announced his sorrow for the loss of these two children, and farther regretted their Likenesses had not been taken at the same time with the others.

I could give many more examples, but what I have described will be sufficient to prove, that procrastination in any thing whatever, will always be productive of much regret.

I do not mean by those instances, to engage every one, to have their Likenesses in my style, but to urge them, when they have an opportunity, to leave after them a resemblance of their features, so dear to their affectionate relatives and friends, either in painting, sculpture, or any other way whatsoever, and indeed it may be considered selfishness not to comply with the wishes of those who are dear to them.

It may as well be observed here, that the interest and utility attending my collection of Silhouettes, are not limited to the advantage of keeping copies, by which individuals or families are gratified; but, in another point of view, it has an advantage, which, though from the nature of the subject it may not at first appear sufficiently evident, will, I am certain, be admitted when I describe its pretensions.

In the researches made after the incidents in the life of any individual, who may have enjoyed considerable renown, as a public man, there may arise difficulties as to dates and places, which involve, perhaps the most interesting moments of his life in obscurity, from which the copy I had taken of his likeness, would effectually rescue them, merely by reference to the date and place written upon every one of the copies, at the time the sitter was with me. Thus, to have the place in which an eminent individual might have resided at some particular period, would probably afford an elucidation in his Biographical Memoirs, of no contemptible importance. Furthermore, information might, in case of failure of other sources, be derived from these copies, capable of deciding the issue of a law suit; whether the incertitude might be as to the time this public character lived, or as to some portion of his life coinciding with the time in which his Likeness had been executed by me. Should an instance of the kind ever occur, and the probability is as greatly in its favor as in that of any other event, I would consider it not the least of the advantages afforded by my collection. Lastly, I shall observe, that it will be a source of no small interest for grown persons, to behold the exact representation of their figure in the days of their infancy, or at whatever period of life, they may have stood for their Likenesses.

Another gratification, although of a melancholy nature, will be derived by children in availing themselves of the Likeness of some fond parent, whose virtues they learn to imitate while gazing on the well remembered features.

The foregoing explanations and reasons are such as I consider best to offer to those who may be disposed to make objections; and I trust I shall receive the assistance of persons who can induce Public Characters to add their Likenesses to the collection, for the purpose of placing my enterprise in the light of a National undertaking.

CONCLUSION.

HAVING now brought this little Treatise on Silhouettes to a close—before offering it to the favor of an enlightened Public, I think I may be permitted to express a hope, that it will be received with the same feelings as those which actuated me, while engaged in its composition. Confiding as I do in the rectitude of my intentions, I am enabled to say, that my purpose was, in the first place, to obtain that publicity for the Art of Silhouette Likenesses, which would securely redeem it from the comparative obscurity in which it had been long suffered to lie. Secondly, to relieve it from the disrepute into which it had fallen, through the Gothic taste, and want of skill to execute, in those persons who, from time to time, have offered their specimens to public notice. I trust, however, I shall meet with some indulgence from the Patrons and Admirers of the Fine Arts—if, in entering into long details, where they may be required, and in relating anecdotes incidental to my professional life—I endeavour to represent the difficulties I have to surmount, in order to arrive at the excellence necessary to ensure success. The peculiarity attending those difficulties, seems in my opinion to call for some explanation, by which the extreme repulsiveness of their nature might be fully comprehended. It will be likewise perceived in the course of the work, that one principal object, to which I turn my utmost attention, is to encrease a collection of Like-

nesses already unrivalled in its kind, to a far greater extent and finish of execution, than it can boast of at the present day.

The Catalogue of my Exhibition has been allowed to occupy a considerable space in these pages, to the end that the variety and humour of which Black Shades are capable, might be more evident.

It may be proper here to state that the Lithographic impressions, which I have added to the work as illustrations—quite unique in their kind—possess all the perfection, that care and unremitting attention could bestow, but do not, however, equal in point of delicacy of finish, the cuttings I produce by the scissors. The process of making double impressions in every instance, has been attended with difficulties of which I could entertain no idea; and the obstacles that beset me and the losses of hundreds of the impressions have exceeded all my calculations.

I have not laid before my readers, some instances of the slights that I have endured, with the intention of throwing myself on the pity of the public, but in order to place in the strongest light possible, the effect produced by the disrepute, into which the Art is thrown, by the conduct of many persons, who had been deceived in their expectations with regard to Machine Profiles.

The advantages I experience in my professional career, I have thought proper to state at some length, to prove to what a degree of estimation the Art would arrive, if it were cultivated with the spirit and taste it deserves.

The explanation of its mode of performance—the rules followed—and the course pursued—have also been described at some length, on the presumption that they will afford considerable interest.

There may perhaps be found some persons who are disposed to object and say—the only thing I have proved, is, that Silhouette Likenesses are preferable to those made by Patent Machines, and that a few pages would have sufficed to demonstrate all the advantages attending my performances, and which I have taken so much pains to set forth.

Such objections as these I have taken the liberty to anticipate, for fear that the charge of book-making might be advanced against me. I allow that the facts, anecdotes, and observations arising therefrom, have reached a greater length than I was led to suppose at the commencement of my undertaking. My original intention indeed, was to have published a small pamphlet—but as I entered upon the subject, I found its importance could not possibly be dismissed in a summary manner, but that it demanded the extension of print it now occupies. Moreover I am anxious it should be understood, that I could be influenced by no desire of deriving profit by the publication of this little work. The contrary will, I am confident, be very apparent, when my readers take into consideration, all the trouble and anxiety occasioned—the time consumed in composing the illustrations, and in superintending the printing of them. Besides all this—the neglect in consequence of my usual business upon which I solely depend for the support of my establishment. In fact, the losses I have sustained would, if the calculation were accurately made, prove that I am very far from gaining any thing by the sale of my book. This reflection is not rendered at all pleasing, when I think on the many sources of profit I forego in pursuing my tour in this country for the sake of procuring the *Silhouettes* of its public characters.

The certain diminution of expense—the time turned to account—and the business that would flow in on me, were I settled in London, form a series of advantages which, I am sure every candid reader will own, could not be equalled in any other part of the world.

It will readily be noticed, on glancing at the description of letter press with which the work is printed, that I have not sought to swell its size by mere space instead of matter.

Those who will have accompanied me thus far, will no doubt be prepared to acknowledge, that although a great deal has been said upon the Art, yet it required every word I have committed to writing, in order to give it, that full and impartial dealing alone capable of unfolding its usefulness to the consideration of the public.

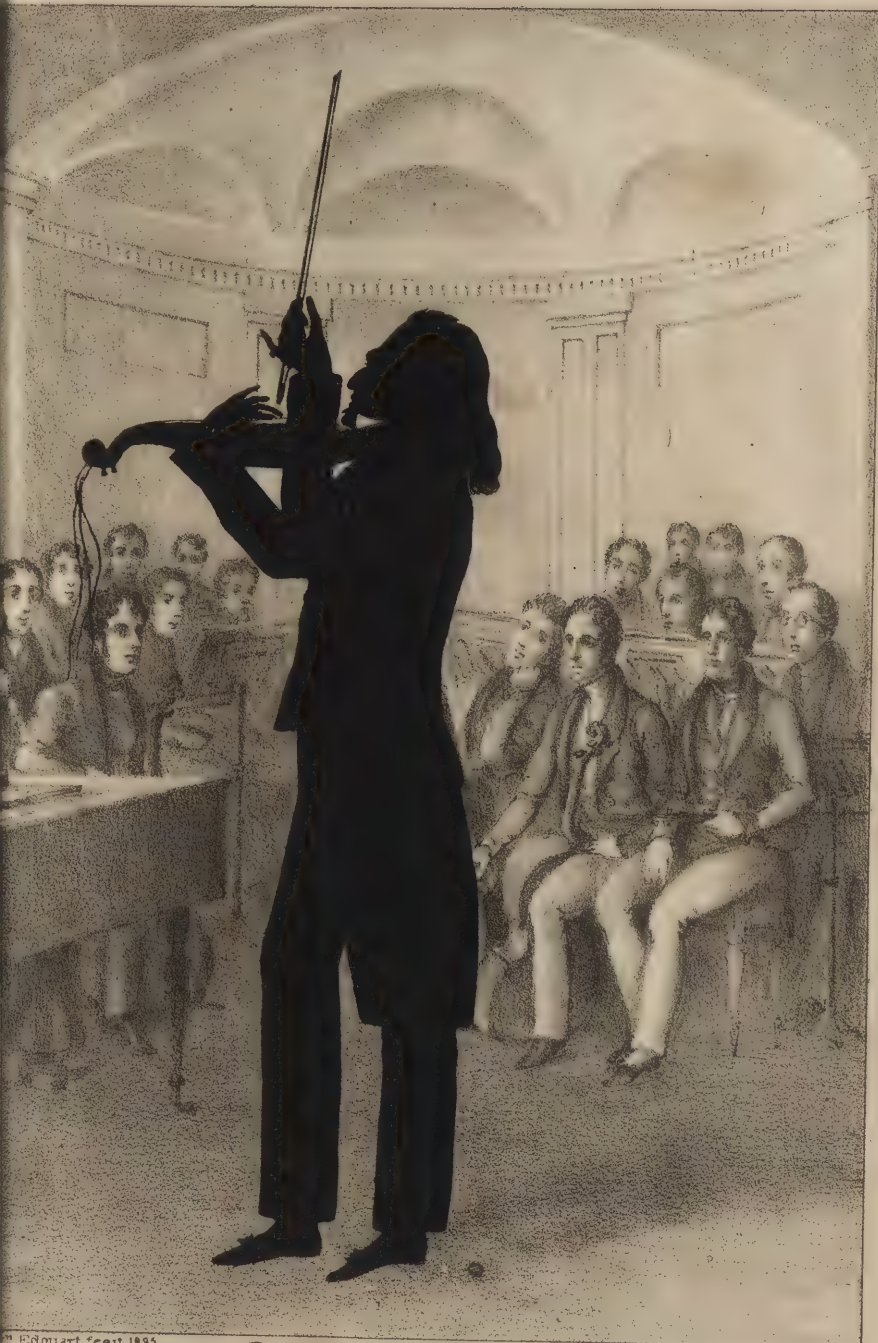
I do not hesitate in saying that, when its merits are thoroughly understood and appreciated, it will obtain that consideration and favor from those who are most distinguished for their patronage of the Fine Arts, the attainment of which has been the pervading motive of my studies, endurance, and perseverance.

P. S.—Having omitted to speak of the celebrated Signor PAGANINI—I here present his Likeness, taken at Edinburgh, in October, 1832, to which City I went from Glasgow, where I was established, for the sole purpose of obtaining it. It has been universally approved of, the Signor was much pleased when I presented it to him, and assured me at the same time, it was the first Likeness of himself, that was not caricatured.

FINIS.



W. H. P. Ryan



Edouard teent 1894

Unkle & Klassen Lith. 26 S. Meil. on

Nicola Paganini.



APPENDIX.

From the Cheltenham Journal, June, 1829.

It has been the boast of many of the disciples of Spurzheim, that his system had completely superseded that of Lavater, and truth to say, mankind have of late years evinced no slight degree of backsliding in this respect, since the more modern theory has taught them to look for the index no longer in "the human face divine," but in the before unnoticed bumps and organs of the Cranium. Glad are we, however, to observe, that *Physiognomy* has once more begun to assert its pre-eminence over *Phrenology*, and that the *Scissors* of MONSIEUR EDOUART, are likely to *Cut out* the *Callipers* of SPURZHEIM. Lavater did much in illustrating his principles, by sketching those faces in which he found particular passions predominant; but all those sketches exhibit the features under the influence of the peculiar excitement, feeling, or passion, which it was his object to represent; but now, a novel character may truly be said to be given to his whole system, by the perfection to which MONSIEUR EDOUART, has attained in portraying the features with almost microscopic minuteness and with unerring fidelity, whilst he invests every trait of the Countenance with an expression in which the very mood of thought, the leading characteristics, if we may so say of the mind, the habit of social converse, and the influence either of gravity or of humour, of deep reflection or of sprightly fancy, of wisdom or of wit, are presented to the eye, with a grace and spirit which even the Painter's skill and the varied hues of the pencil, but rarely convey. So wonderful are his triumphs over the difficulties with which the Profilist has to contend, that no adequate idea can be formed of Monsieur Edouart's style, or of the merits of his Exhibition, without a personal inspection of his extensive Gallery, in which may be seen the portraits of all the most eminent men of the day, who have been gratified by the fidelity of the Artist, and pleased by the talents and unobtrusive humour of the man.

From the Scotsman, Edinburgh, February 13th, 1830.

In connexion with the Fine Arts we ought to mention the collection of ingenious works, executed by MONSIEUR EDOUART which may be seen gratuitously, at 72, Prince's-Street. Mr. Edouart makes *Silhouette Likenesses*, not only of the profile, but also of the whole person, by cutting them, by the hand, out of black paper. The likenesses so far as we have seen, are striking, generally very spirited,

and have not only a moral expression in the countenance, but characteristic expression by means of attitude. The phrenologists say that Edouart is largely endowed with constructiveness and imitation; and there can be no doubt, from the specimens he exhibits, and the likenesses which he cuts in a few minutes, that he is a person of great ingenuity and talent. In his rooms, the curious will find amusement and the philosophic employment.

From the Edinburgh Evening Courant, May 8th, 1830.

THE FINE ARTS.—In the simple, yet astonishing execution of profiles, Mons. Edouart has attained a high degree of perfection. This ingenious and self-taught artist has not recourse to any mechanical process, but with a painter's precision, though without the advantage of a painter's sketch, he with the utmost rapidity perfects a Silhouette, in which not only the countenance of the individual, but the prevailing tone of character, is preserved with the most discriminating accuracy. He has given ample proof of this in his likeness of Sir Walter Scott, the Dean of Faculty, and several other distinguished characters of this city. We regret to find, by his advertisement that M. Edouart is to leave Edinburgh in the course of a few days.

From the Scotsman, Edinburgh, February, 1831.

MONSIEUR EDOUART.—As we anticipated, the rooms of that celebrated Silhouettist have been thronged with visitors since he announced his departure. During the last fortnight he has taken more than 600 likenesses, and now he is forced to decline taking new ones, till he has finished the numerous orders given him by the first families. His books of public characters, and duplicates of above 5000 likenesses taken in Edinburgh, having been exhibited at Holyrood Palace, where they were so much approved of by the Royal Family, that he had the honour to be received in the saloon last Friday evening, and took likenesses of all the members of the family and suite, with such accuracy of delineation, of expression and attitudes, that he received the most flattering compliments from his Majesty for his unrivalled talent. His exertions in the composition of groups having been uncommonly successful, that of the Royal Family of France, and those attached to the Court at Holyrood, cannot fail to excite deep interest. We hope that this high encouragement to the talent of Monsieur Edouart will be an inducement to him to postpone leaving us so soon as he had announced, and we earnestly recommend him to take an early opportunity to make, if possible, a new exhibition, which will afford him the means of showing the most part of his works of art, executed during his residence in our city.

From the Glasgow Free Press, December, 1831.

MONSIEUR EDOUART.—Having paid a visit to the Exhibition Rooms, in Queen-Street, of this inimitable French Artist, we feel pleasure at being enabled to follow up, with our meed of praise, what has already been repeatedly said of his singular abilities as a Silhouettist,

by one and all of our cotemporaries who have yet had an opportunity of witnessing the productions of his wonder-working scissors. The fact that during his late stay in Edinburgh he had the honour of executing, to the very life, upwards of 6000 likenesses of the most respectable and influential inhabitants of Modern Athens—among which number are included such names as Charles X., with his youthful relative the Duke de Bordeaux—Sir Walter Scott, the late Dr. Thomson, Dr. Chalmers, Principal Baird, with a host of other illustrious characters, speaks volumes, and renders it unnecessary that we should say more to secure to him the patronage of our readers and the public generally. What pleased us greatly, was the spirited sketches (excellent likenesses) of the Rev. Mr. Irving in the posture of walking preaching, and we suppose prophesying in the unknown tongue. Altogether, the group is so good, that we have little doubt some of the Rowites in this quarter will part with much, to get it into their possession. His models of dogs, &c. are so truly astonishing, and the Exhibition generally is so richly attractive, that we are sure Monsieur E's Rooms need only to be known to become, during the winter months, a fashionable resort for the lovers of the Fine Arts. We wish him success.

From the Glasgow Herald, December, 1831.

Among the more striking objects of interest or curiosity to which we occasionally direct public attention, we cannot help noticing the extraordinary production of MONSIEUR EDOUARD's rooms. The exhibition of this gentleman certainly affords the greatest treat we ever have met with for a long time. The specimens of his powers as an artist, exceed any thing of the kind we have ever seen. They are in fact, unique, both in point of style and execution; they almost go beyond description; and to be duly appreciated must be seen. In painting it is very common to complain of the absence of expression, even where every thing else is attained, that can constitute excellence in a picture. What then will be thought of him, who can transfer to a piece of common black paper, not only the utmost minutiae of form, manner, and costume, but even the speaking intellectual character of "the human face divine." Yet this, and more than this, does Mr. Edouard accomplish in his admirable Silhouette likenesses. He is, unequivocally, a man of genius in his line. The profiles we have seen, go far to excel any thing we could have conceived practicable in that department of art. His specimens of Modelling in Hair, too, an invention entirely his own, are equally striking and beautiful. It is scarcely necessary to add, that a visit to Mons. Edouard's rooms will richly repay curiosity.

From the Glasgow Free Press, October 18th, 1832.

MONSIEUR EDOUARD.—It was with satisfaction we observed, at our last visit to the exhibition of this ingenious artist, that the amateurs of art seem now resolved not to lose the opportunity of his short stay amongst us. The rooms are crowded with family groups lately taken, and we saw also that the officers of the 90th light infantry have given their patronage to his extraordinary talent. His delineations of expression and attitude are admirable. The family groups are very

interesting from the simplicity and playful attitudes of the children ; and the various public characters of Glasgow, which he has taken, are speaking likenesses.—At Edinburgh, M. Edouart took several groups of the same kind ;—among others those of the Rev. Principal Baird, and members of the National School ; the Orphan Asylum, and all its managers ; the Directors of the Commercial Bank, and several others. In London, he took the Likenesses of all the members of the Stock Exchange, amounting to about 800, of which he sold several books.—The collection of the Royal Family of France, and all their suite, with their own signatures, is very interesting, and will be more so in future times. In fact it is surprising to conceive how this artist, in such a short time (since 1826, when he began) could have collected already more than 45,000 copies of likenesses taken by himself alone. His collection will become invaluable if he continue for a few years longer.

From the Dublin Evening Mail, July 24th, 1833.

The most comical—and at the same time, the cleverest artist, that we ever met in his way, is MONSIEUR EDOUART, from Paris, who is now exhibiting his extraordinary powers in Westmoreland-Street. This Gentleman has either invented or brought to perfection an art, which in his hands gives to the scissors all the expressive powers of the pencil—and extracts from a single tint of black the miraculous effects in perspective of a whole rainbow of colours.

Nor is his genius merely confined to outline figures—nor his fingers to a pair of sheers ; his miniature portraits of dogs and other animals are not merely admirable likenesses, but seem to us to be the very perfection of modelling. In his group of the Fox and the Crow, from *Æsop's Fables*, he has contrived to give a character and expression to the animals, at once most humorous and true to nature ; so that his dumb beasts seem to speak in language as expressive as those groups of human figures, which, sable, but scarcely inanimate—silent, but intelligible—do all but walk out of their paper casements, and play off their characters in attitude, gesture, look, and lineament, to the very life.

Dublin Saunders' News Letter, November, 1833.

MONSIEUR EDOUART.—The Rooms of this most ingenious Artist continue to be daily crowded, a distinction which the faithful and spirited style of his Profiles justly merit. We have seen many of the celebrated characters of this City.—The Archbishop of Dublin, with a great number of the Clergy, some of the Officers of the Garrison, &c. whose likenesses may be recognised at a glance. Amongst the many thousands taken, during his tour through England and Scotland, we observed his Royal Highness the late Duke of York, the Duke of Gloucester, the Duke of Wellington, the Bishops of Norwich, Bangor, St. David's, and Bristol, Doctors Chalmers, and Gordon, Reverends Edward Irving, Charles Simeon, Rowland Hill, Joseph Welfe, and Jabez Bunting, Sir Walter Scott, the late Mrs. Hannah More, Mrs. Opie, Signors Paganini and Sapio, Messrs. Kean, Young, Vandenhoff, Liston, and Power, all the French Royal Family, Admiral Codrington,

Sir Astley Cooper, Baron Rothschild, (in a group of the principal characters of the Royal Exchange of London,) together with several collections of particular regiments in His Majesty's Service. These, however, are but a few of Monsieur Edouart's extensive collection, which we can call to mind at present. We strenuously recommend to our readers to pay this Exhibition a visit, (*which it is to be observed is shewn gratis,*) a more gratifying or intellectual treat is not to be often met with, and the opportunity of seeing it, should not be permitted to pass. Many persons may imagine, that the Profiles produced by Monsieur Edouart, are in the ordinary style in which such Likenesses are produced, they will, on inspection be most agreeably disappointed, and surprised at their original and tasteful execution.

From the Dublin Evening Post, December, 1833.

MONSIEUR EDOUART.—We are sorry to observe in our advertising columns that this ingenious Artist is to leave us on the 20th of January next. Of all the pictorial exhibitions hitherto presented to the notice of the connoisseur, MONSIEUR EDOUART'S *Gallery of Living Portraits* may justly be considered the most original in design, as it is assuredly the most extraordinary in effect, and the most impressive in its influence upon the mind. When we say, that it is the most original in design, we are not unmindful of the fact, that the mere mechanical process of executing Profiles of the *Silhouette*, or of tracing the prominent outlines of the face by the pen or the pencil, and then cutting them out, has long been familiar to the public; but it remained for MONSIEUR EDOUART to impart to the features that characteristic expression which alone can give the air of *vraisemblance*, or of nature, to the most vivid representation. His art—an art peculiar to himself—not only overcomes the difficulty of giving to a Profile (that is, to the outline of the features, cut out in black paper) the perfect identity of every lineament, but actually brings to “the mind's eye” the peculiar character of thought and of expression of the person so represented, whilst he also delineates in the figure the familiar attitude and gesture by which, even at a glance, the original may be recognised. In the disposal of groupes, from the family circle to the multitudinous array of the camp, his skill is equally felicitous and successful; whilst in every display of his extraordinary faculty, there is a spirit and a fidelity to nature that in themselves give the highest value to his portraits, and fully justify the prepossession excited by the talent and the genuine humour and *naïveté* of the gifted artist. To give proofs of his unparalleled talent, MONSIEUR EDOUART has been honored by the patronage of our first distinguished characters, among which are the Marquis of Anglesea on horseback, the Archbishops of Dublin and Tuam, the Bishops of Dromore and Raphoe, his Grace the Duke of Leinster, the Chief Justice Bushe, the late Judge Fletcher, (taken by description,) the Reverends Peter Roe, John Lloyd, Nicholas Armstrong (taken in different attitudes in the pulpit, &c.) The surprising number of 6,000 Likenesses that he has taken since his arrival in this city, will leave a strong impression of his extraordinary talent. Those that will neglect this opportunity of possessing their Likenesses or Duplicates of their friends, will be sorry hereafter.

From the Cork Southern Reporter, August, 1834.

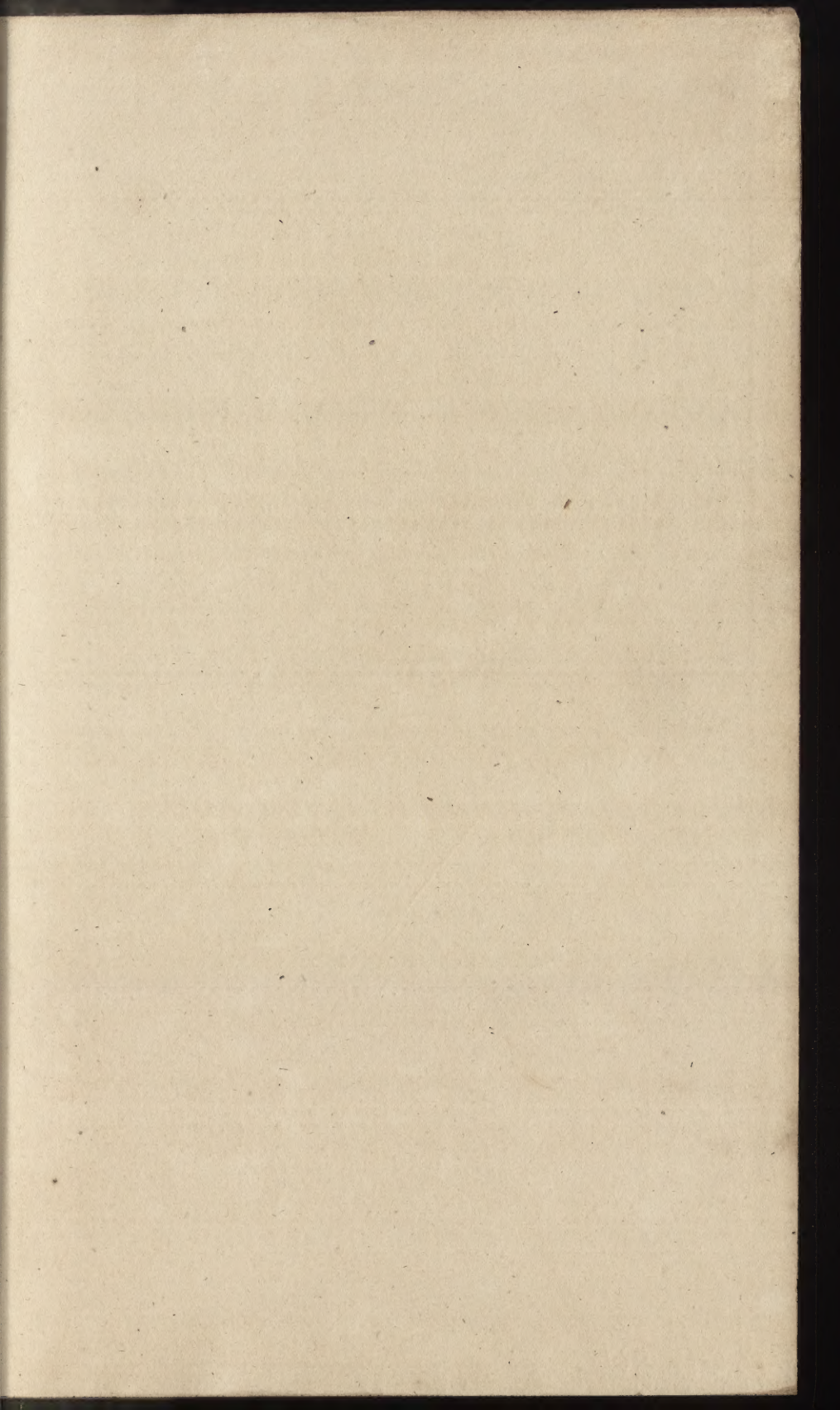
MONSIEUR EDOUART.—It will be seen from our advertising columns, that this celebrated Silhouettist has taken Rooms at No. 77, Patrick-Street, for the purpose of showing his extensive collection of Likenesses, taken in various parts of England and Scotland. We visited the rooms yesterday, and have rarely been more highly gratified. There is to be seen the Likenesses of most of the celebrated characters in the Kingdom, taken in almost every possible attitude. The resemblances are striking and spirited, and the execution truly extraordinary. We trust he will meet with the same encouragement which he has received in Dublin, where he took more than 6000 Likenesses of the most eminent characters, amongst which are the Marquess of Anglesey, his Grace the Duke of Leinster, their Graces the Archbishops of Dublin and Tuam, the Bishops of Dromore, Raphoe, Ferns, &c. and the most distinguished in the Church, the Army, the Bar, and private life.

From the Cork Evening Herald, December 1834.

MONSIEUR EDOUART.—This celebrated, and we may say, unique genius in his Art, is doing wonders at the spirited town of Kinsale. The number of Likenesses he has already taken is surprising for so small a place; and what is more wonderful, is, the number taken from description. A person, who had the opportunity of seeing several of his extraordinary executions in Kinsale, says, that for the correctness of delineation of the living expressions and characteristic attitudes, they are as striking, as if the persons had sat for them, the effect produced upon the relations and friends when they beheld those resurrections, is affecting. As has been noticed several times before, Monsieur Edouart is an incomparable artist in his execution; his equal is not to be found; and as the inhabitants of Kinsale express it; his performances are taken as if by inspiration. Those that neglect the opportunity of having Likenesses from him, will be sorry for it. We understand that he has been engaged to visit Fermoy, Mallow, Limerick, and several other places.

FINIS.

Printed by J. BOLSTER, Patrick-Street, Cork.



1569-866

